

AMATEUR CINE

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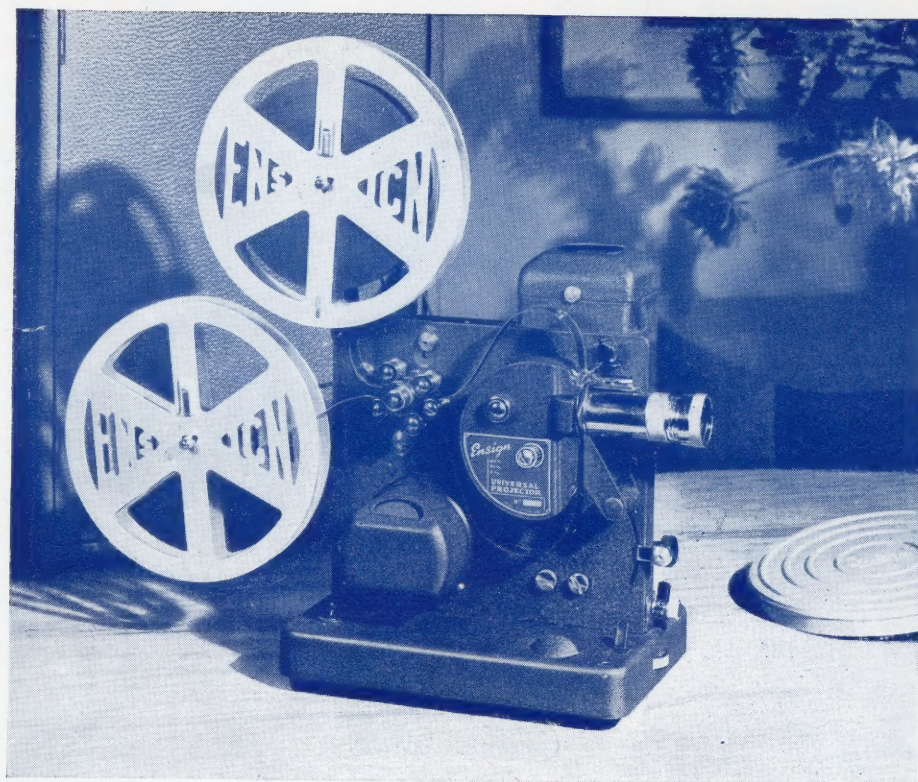
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DECEMBER

SIXPENCE



The NEW

Ensign

ALL - BRITISH "UNIVERSAL" PROJECTOR

for 16 mm.

9.5 mm.

8 mm. Films

The tremendous advantage of this new Ensign "Universal" Projector is that it makes available to its owner a far greater range of material for screening.

The user is not dependent on one size of film and can take advantage of the resources of libraries of all three sizes; the films of friends can be screened, no matter the size; if there is more than one size of camera in the family, no difficulty is presented in showing the results; and finally, if the user wishes to change the size of his own camera, the projector is suitable for this new size.

A simple conversion kit, costing very little, enables the change-over from one size to another to be carried out easily and quickly.

Some Outstanding Features

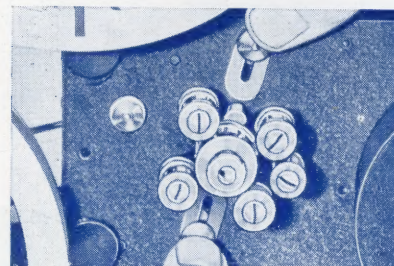
- PROJECTS 16 mm., 9.5 mm. and 8 mm. FILMS
- SELF-CENTRING SPROCKET GUIDES
- INTERCHANGEABLE 250-watt or 500-watt LAMPS.
- GROUPED CONTROLS
- OPTICAL FRAMING
- REVERSE
- "STILL PICTURES"
- SPEEDY MOTOR REWIND
- FRICTION DRIVE
- AIR-COOLED LAMPHOUSE
- INTERCHANGEABLE LENSES
- OPERATES ON ALL VOLTAGES, A.C. or D.C.

Each model is supplied complete with the necessary leads, reels, lens, lamp, conversion parts for each required film size, all voltage resistance, and leather grain cloth covered carrying case.

Models From

£35 : 0 : 0

One of the Distinctive Features



Self-Centring Sprocket Guides

The method incorporated in opening and closing the sprocket guides is such that no matter which size sprocket is in use the guides are automatically adjusted to their required position.

See page 407 also

British Product by ENSIGN LIMITED, HIGH HOLBORN, LONDON, W.C.1

"We'll keep our Christmas merry still!"

Bell & Howell
present
A
Christmas Thriller

Wouldn't it be a great thrill to be able to give your guests this Christmas A PERFECT MOVIE SHOW? Wouldn't it be as big a thrill for you to experience that feeling of perfect showmanship, born of perfect movies, perfectly shown?

The Bell & Howell range of apparatus is incomparable. There is the Filmo '8' Projector, master of its class, giving perfect, flickerless pictures up to 6 ft. wide, f/1.6 lens, 400 watt lamp of outstanding brilliance. Transmission by positive gears, large sprockets for easy threading. Automatic safety shutter for 'still' projection, 200 ft. film capacity, manual framer, pilot light, adjustable tilt.

Then there is the new all-gear-driven Filmo Vocational 16 mm. projector; no belts to slip or renew; no external resistance or transformer; automatically oils itself; the most brilliant pictures achieved with the 500 watt lamp, ultra effective Magnilite condenser and an f/1.6 lens; 400 ft. film capacity and many other refinements.

For the more ambitious there are more elaborate 16 mm. Filmos for both Silent and Sound projection. These naturally cost more, for like all Filmo apparatus they are the best in their class.

If you are not yet a Filmo camera owner, mention to somebody that there's nothing you'd like more. There's a range of 8's, single lens, streamlined or Turret head, and the magazine loading, 16 mm., Model 141. Full particulars of any or all upon request.

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For over 30 years the world's largest manufacturers of precision equipment for motion picture studios of Hollywood and the world



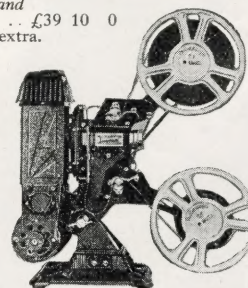
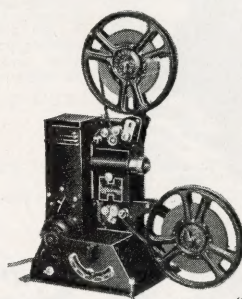
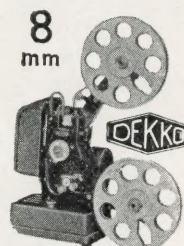
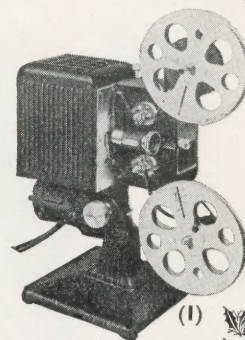
Carry on Santa!

Carry on children of all ages with your Christmas arrangements, for this year black-out furnishings will permit of new schemes in Christmas decorations.

Black-out "Blues" will disappear in the anticipation of the fun of the party. Get the family busy and warmed up for a better Cine Show, and meanwhile let us make an exchange offer for your present apparatus. We will be pleased to send you our illustrated Catalogue No. 3960. This you can purposely leave lying about as a hint for solving "present" problems in your direction.

Film Library Service is available at the addresses mentioned on page 98. Here we mention some of the popular models and the new Ensign Universal.

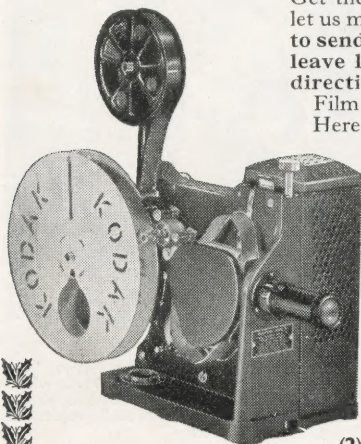
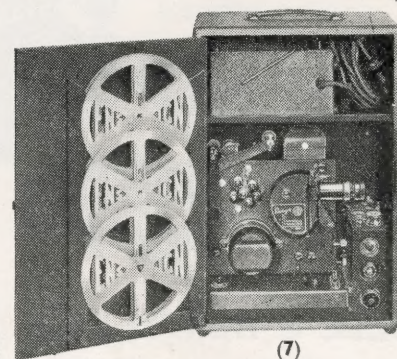
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- SINGLE MODEL—for 8, 9.5 or 16mm. .. £35 0 0
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- TRIPLE MODEL—for 8, 9.5 and 16 mm. .. £39 10 0
- 500 watt lamp in place of 250 watt 15/6 extra.



Any item sent on five days' approval against cash or C.O.D.

HIRE PURCHASE TERMS AS USUAL

With a projector like the Universal Ensign you have the choice of films from the three sub-standard size film libraries.



GIFT IDEAS

CRAIG PROJECTO-EDITOR

EXPOSURE METERS

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WORLD

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Devoted to the Interests of all Amateur Cinematographers throughout the World

News of the Month

NEW, REVISED "AMATEUR CINEMATOGRAPHERS' DIARY" FOR 1940 OUT SHORTLY

THE 1940 edition, which can be ordered from your photographic dealer, newsagent, or direct from these offices, contains more new matter than any previous edition. The exposure charts which have done yeoman service for so long, occupying twelve pages, have been revised in accordance with new emulsion speeds, and a new system of easy reference employed so that, although they incorporate more films, it has been possible to condense them into four pages. Scheiner speeds of 26 films are given and there is a table of film speed settings for 23 photo-electric exposure meters and 11 optical meters. These, in conjunction with the conversion tables, enable the speed and exposure meter setting for any film to be readily ascertained.

Among the new material may be mentioned tables showing the uses of different camera speeds, comparative film costs, width in feet of a subject at a distance of 25 ft. from the camera for each gauge of film and 10 different focal length lenses, new formulae in the processing section, tables of filter factors increased from 3 to 4, brief notes on filters for colour film, table showing variation of light, lamp life and wattage of projection lamps used at voltages under or over normal rating and notes on splicing, with film cement formula; the titling section has been revised and set out in easy-to-read form and there is a glossary of 89 terms used in cinematography. Revisions and additions have been made in other sections and certain sections re-arranged to facilitate easy reference. The actual cine data material occupies 110 pages and then, of course, there is the usual diary information (including dates of full moon—very desirable to know in these nights of black-out).

The Amateur Cinematographers' Diary for 1940 costs 3/- and is unique in the amount of information it gives in handy form. In no other publication is there so much essential data for ready reference throughout the year. Owing to present conditions, supplies are limited, and it is therefore advisable to order without delay. Further information is given on the back cover of this issue.

FEDERATION OF CINEMATOGRAPH SOCIETIES TO SHOW A.C.W. "TEN BEST" FILMS IN MANCHESTER

The Northern Branch is arranging to present a selection of the A.C.W. "Ten Best" Films of 1938 (including, it is hoped, one of the 9.5 mm. winners) at the Memorial Hall, Albert Square, Manchester, on Saturday, December 2nd at 3 p.m. A charge of 6d., to cover expenses incurred by the Federation, will be made. Please apply for tickets to A. J. Bromley, 29, King William Street, London, E.C.4, enclosing postal order (not stamps) and a stamped addressed envelope for the number of tickets required. Application is not restricted to members of the Federation. All readers are cordially invited.

The theatre seats 400, but early application is advised. At every show of the *Amateur Cine World* films the demand for tickets has exceeded the supply; for this, the first presentation of the films since the London shows, it is likely to be even greater. Another reason for early application (says the Federation) is that "the 'staff-work' is voluntary—and it is not going to be easy"... And please remember to take your respirator with you (Memorial Hall ruling). There are air raid shelters within easy reach, by the way.



**Christmas Greetings to all
our Readers at Home and
Abroad**

*Heap on more wood!—the wind is chill;
But let it whistle as it will,
We'll keep our Christmas merry still.*

Scott.

Announcing

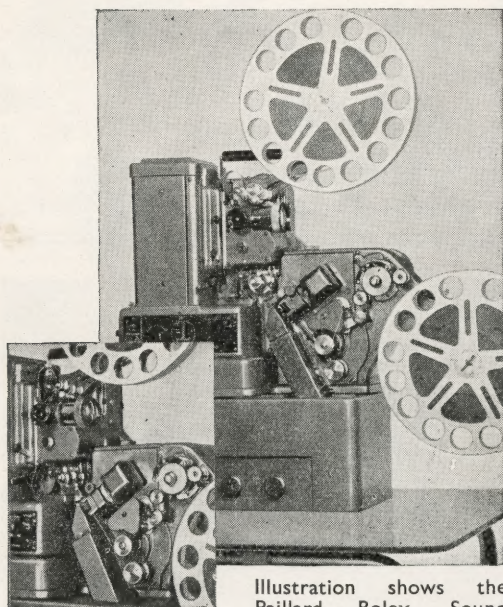


Illustration shows the Paillard - Bolex Sound projector and amplifier.

Bolex
paillard

SOUND - ON - FILM TALKIES

The superb performance of Paillard-Bolex cine apparatus needs no introduction to most A.C.W. readers. Now, here is the very latest in talkies, made with all the beautiful workmanship and precision for which Paillard engineers are famous.

This machine is made in models for projecting 16mm. sound and silent, or both 9.5mm. and 16mm. sound and silent at their proper speeds, retaining the special Bolex feature of being able to project silent films at speeds well below normal without flicker (as slow as 12 pictures per second) by means of the special Paillard-Bolex shutter equivalent to four obscurances.

The apparatus is in two sections, the projector fitting on top of the amplifier, the latter being a separate unit.

The projector can be used separately as a silent machine and can easily be moved from room to room.

FIVE PROJECTORS IN ONE

9.5mm. and 16mm. (S.M.P.E. & DIN) Sound Films—8mm., 9.5mm. and 16mm. Silent Films combined with speech and Incidental Music.

MODELS :

Model G.16 for 16mm. films, sound and silent, with 750w. lamps, ready for 110v. mains. Amplifier, loudspeaker and carrying cases.

Model G.916 for 9.5mm. sound and silent and 16mm. sound and silent, with 750w. lamp, ready for 110v. mains. Amplifier, loudspeaker and carrying cases.

Model G.3. for 8mm. silent, 9.5mm. sound and silent, 16mm. sound and silent, with 750w. lamp ready for 110v. mains. Amplifier, loudspeaker and carrying cases.

BRIEF SPECIFICATION :

Fitted with 750 watt lamp and very efficient air cooling. Amplifier undistorted output 5 watts, giving ample volume for audiences up to 500. Microphone and pick-up takings, a special Bolex feature being that it is possible to mix microphone, pick-up and sound film reproduction all at once, if desired, so that operator has perfect control, being able to make announcements by the microphone with or without musical accompaniments by means of the pick-up, and also to announce through the microphone.

The complete outfit is carried in two cases, one containing the Projector and Transformer and the other the Loudspeaker, Amplifier and Speaker cable 50ft. In length, additional cable lengths are available.

SEE YOUR DEALER NOW !

Be independent of outside entertainment this Xmas—give your own talkie shows with this magnificent Swiss-made apparatus.

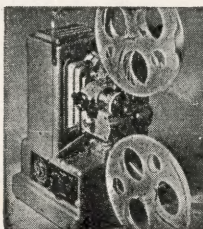
Write for details to Room 10

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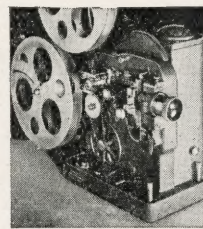
Sole Australian Distributors : KINELAB FILM SERVICE, 484, GEORGE ST., SYDNEY



Paillard-Bolex Cine apparatus is made in Switzerland, a country famous for precision craftsmanship



Model 'G' Projectors. Models for all sub-standard sizes (9.5, 16 and 8mm.). Now obtainable with BUILT-IN TRANSFORMER for all voltages from 110 to 250 v. A.C. Improved 1940 model. £49 0 0 All type 'G' Projectors are convertible to sound-on-film talkies by means of the Paillard soundhead.



Model DA 37 Projector showing both 9.5 and 16mm. films. Mechanism equivalent to a three blade shutter ensures flickerless projection, 400-watt lamp, Meyer f/1.6 40mm. lens and resistance. £34 0 0

Films for the Christmas Party

IS your camera going to do duty this Christmas or will you content yourself with the projector? You will be denying yourself a great deal of the fun it is possible to have with the projector if you neglect to make some short seasonable films. The family know most of the shots in your personal films almost by heart. True, you will probably use your own films principally as support for feature films obtained from the libraries; library films shown in the comfort of the home are certainly entertaining, not the least important reason for this being the novelty, for most of the audience, of the conditions under which they are shown.

But if you rely on library films alone you are not making full use of the individuality of amateur movies. A well balanced programme of professional and personal films of the type mentioned below will not only provide interesting entertainment for a couple of hours or so, but will bring the cinema into direct relationship with the festivities. You will be using camera and projector not to provide a separate item of entertainment after party games have been played and before card games begin, but as an integral feature of the party.

The Festive Spirit

How is this to be effected? Certainly not by attempting to make a film of the party in progress. The difficulties in the way would daunt all but the most enthusiastic. The guests, too, would need to be amenable to direction and discipline if the filming is not to develop into just a rag, and the festive spirit is unlikely to engender the restraint that is required.

Besides, the business of setting up lights, the careful measuring of camera distances, the delays inseparable from film production will at such a time become a nuisance and instead of entertaining your guests the likelihood is that you would bore them horribly.

That is not, of course, to say that successful films of this type cannot be produced. They can. We have seen many. Further, we ourselves invariably take a few shots every Christmas—but a few shots only. We have rarely attempted a complete film. And for these few shots we have the lights set up beforehand in positions that,

as far as can be arranged, do not interfere with the comfort of anyone. The dinner table is our usual 'set', chosen mainly because the positions of the guests are known in advance and because all of them are thus grouped together in a reasonably confined area.

Now what of these short Christmas films we are to make that will enable the projector to play a direct part in promoting the fun? First let us take a few shots for a guessing competition. A few odd feet of stock you may have by you will be quite enough; quite possibly you may already have some shots in hand that would serve.

The idea is to shoot a number of miscellaneous objects, hold the shots on the screen for an appreciable length of time, inviting the audience to memorise as many of them as possible and giving a small prize for the most successful. Then follow with a few feet of an entirely different subject, but one in which there is considerable action. For example, our memory test shot could consist of the following: a bunch of keys, a matchbox, three matches, a handkerchief, a bottle of ink, a necklace, a walnut and two Brazil nuts and a packet of aspirins all laid out on a piece of white paper.

Value of Change of Angle

Do not, however, be content with one shot alone. Take another of the same objects from a different angle. The audience may think that they have memorised the contents of the paper reasonably well, but this will be largely because they have memorised their relative positions. Change the viewpoint and you will upset their calculations.

Do not switch the projector off immediately afterwards while the articles are reasonably fresh in their minds. Screen a shot of something totally different; the desir-

ability of having some action in it lies in the fact that the eye, and therefore the mind, are compelled to follow action, but in a static shot in which there is no movement to concentrate attention the mind need not be wholly engaged, so that the attention wanders.

(Continued on next page)



The severity of the composition is modified by the curves, which invariably suggest gentleness and grace.

The Editor to his Readers

(Continued from previous page).

You can prove this easily for yourself by taking a shot of a landscape in which the only moving thing is a car going across it. You will find that your attention is automatically focussed on the car. You must, of course, tell the audience that the 'problem' shot will be followed by another, otherwise they may try to memorise the objects in the latter, too; but do not tell them *why* you are showing it, for the less scrupulous may not look.

You may say that it is not necessary to use a cine camera for a guessing competition of this kind. But if the actual objects are shown to the guests they cannot all see them at once, they cannot see them in darkness (which prevents them from jotting down a list of them) and they cannot be bewildered by the artful juxtaposition of screen images. A variation of this game which will at once suggest itself is to screen a shot similar to the first memory test shot, followed by another, from a different angle, in which some of the articles have been removed, the audience to say which.

Illustrated Proverbs

Sequences illustrating proverbs, the game being to guess what they represent, would also provide amusement and entertainment at very little trouble or cost to the movie-maker. It is not necessary to evolve a complete story built round a proverb—a single sequence illustrating it (but not too obviously) would be enough.

Shots already taken could perhaps be used with advantage, even though a proverbial saying might not be evident from them. For instance, shots from your film of a relative's wedding would certainly not suggest a proverb to the audience. But tell them that it represents the results of not looking before you leap and you will at any rate get a laugh.

Shots of familiar objects taken from unfamiliar angles also offer possibilities. These, of course, would constitute another guessing game. If the guests all come from the same locality, some shots from a film of local beauty spots would also prove attractive if the audience are invited to name them. It would, however, be advisable to

supplement any stock shots that may be available with a few, specially taken, of reasonably familiar places, filmed from an unfamiliar location.

Then if you still have a few feet of stock to spare, why not make a short knockabout comedy featuring father as the great mystic and magician, performing incredible feats made possible by that oldest of film tricks, stop motion. At the wave of a wand things appear and disappear mysteriously, an empty glass becomes full of liquid, an amazing variety of objects is taken from a hat.

Magic and Mystery

Most readers will know the secret, but since there may be a few beginners uncertain of it, let it be explained that father's sleight of hand and command of the impossible are achieved through stopping the camera and resuming filming when a new feature of the scene has been incorporated.

For example, to make the empty glass suddenly become full of liquid, first film it empty. Then stop the camera and without moving the position of the glass (or of the camera—a tripod is absolutely essential) fill it with, say, wine. Now take a shot of the full glass. The effect on the screen will be that it suddenly becomes full, apparently without human agency. If you are prepared to take some time and trouble over it, it could be shown filling up gradually of its own accord. In this case you would add a little liquid at a time, taking shots of the glass each time after a little more has been added.

Again, questions numbered to correspond with the shots in a film could be drawn at random from a hat. Assume there are ten questions taken from the hat. Miss A might pick No. 5: "What will my future husband be like?" Shot No. 5 could be of a monkey

or a tramp. Question 3: "Where shall I live when I retire?" Shot No. 3: a cemetery or workhouse. The various shots need to be separated by blank film so that none of the picture is lost when the projector is momentarily stopped each time while the questions are read out.



Big close-ups cut into a film have a dynamic effect, assaulting the eye, as it were.

Home-Made LIGHTING

THE lighting equipment here described has been evolved as the result of long experience. It has proved its worth under all conditions because it is :—

EQUIPMENT

*That Will Serve
All Your Needs*

*with
notes on lighting
simple sets and full
exposure data.*

1. Ample in scope ; will light a set up to 20 ft. wide.
2. Compact and portable.
3. Sturdy, and free from expensive components to replace in case of accident.
4. Simple and quick to pack and unpack.
5. Cheap and simple to make : and can be built up gradually.

The system employed is Photoflood lamps in Kodaflectors. A device is incorporated which extends the Photoflood life considerably, so that they will last two or three years with normal use. Kodaflectors were chosen as the result of tests as being the best and cheapest reflectors available; and they have the additional great advantage of folding flat for packing.

Tripod music-stands with extension rods form the bases for the lamps, giving any height up to 10 feet above the floor. The lamps and reflectors are secured to these stands by special lamp-holders described below, which permit the light to be trained in *any direction*, without any limitations whatever.

The amount of equipment here recommended is 4 lamps, reflectors and stands, plus the requisite switch-board and cable, etc. This will permit the lighting of a 20 ft. set at $f/2.8$ on a film of speed 30 degrees Scheiner, using 3 lights flat and one for modelling. However, as will be seen, economy can be achieved by starting with two or three lights, and building up to four (or more) later.

Conveniently Packed

The equipment packs into one suitcase about 2 ft. long by 14 ins. wide by 7 ins. deep, and one canvas bag 2 ft. 9 ins. long and 11 ins. in girth. The suitcase is shown open in Fig. 1, and its contents are labelled for identification thus :—A is the switchboard which stands on B, the lamps (kept in cartons) ; there is space for eight, e.g., four Photofloods and four 100-watt pearls, separated from the rest of the case by a wooden partition which ensures safety in transit.

C is a box of "oddments" comprising string, fuse-wire, insulating tape, 6-foot steel rule, pair of wire-cutting pliers, one adjustable 2-pin plug (to cater for non-standard points), one 2-way adaptor-and-switch, and two small clamps. D is another box, holding the resistance (here shown propped up against the suitcase lid) also the special lamp-holders described below and

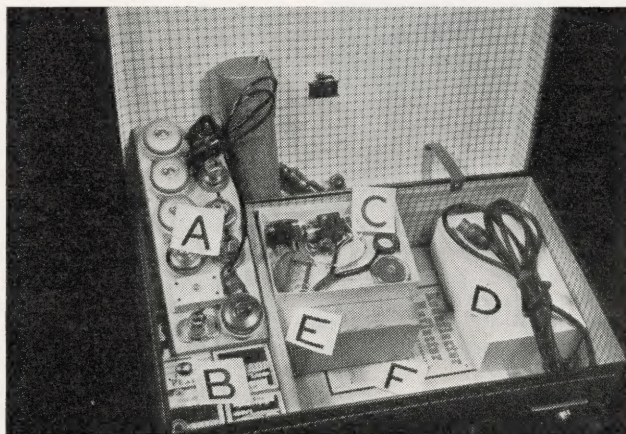


Fig. 1. The contents of the suitcase.

the Kodaflector end rings. E is a box for film stock, partitioned for exposed and unexposed reels.

F is one Kodaflector box containing four Kodaflectors, separated by sheets of paper to prevent chafing. In the ample space remaining at the near side of these boxes are packed the four lamp leads and two extension leads (one lead only shown) also a "portable darkroom" consisting of a black Italian cloth bag in which the camera can be opened without fogging the film, for backwinding, etc.

The switchboard is shown in detail in Fig. 2. A is the lead from the mains, with switch. B is the resistance for dimming the lamps and C is merely a shorting-plug, the removal of which permits the resistance to be used in series in any circuit. The resistance is easily made from a length of wire from an electric heater element, value about 40 ohms and to carry about 3 amps, which should be wrapped round some insulator such as a piece of asbestos rope. For safety this should then be totally

*By—
D. COLLINS*

enclosed in a perforated (for cooling ventilation) cage : wooden ends, perforated zinc (ex larder window) will serve quite satisfactorily, as shown. D is the actual switchboard and E the four leads to the lamps.

Fig. 3 shows diagrammatically the switchboard wiring. P1-P4 are the lamp-sockets giving to the four lamp leads, and S1-S4 are the individual lamp switches. These are so arranged that they are "on" when pointing towards the sockets. It is, of course, essential to have a switch for each light so that their individual effects can be seen by isolation. As shown, the negative (black) main lead should be wired to the sockets, and thence by connecting wires to the switches. The positive (red) main lead goes to P.R., the resistance socket, thence through the fuse box to the four switches.

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How to Use

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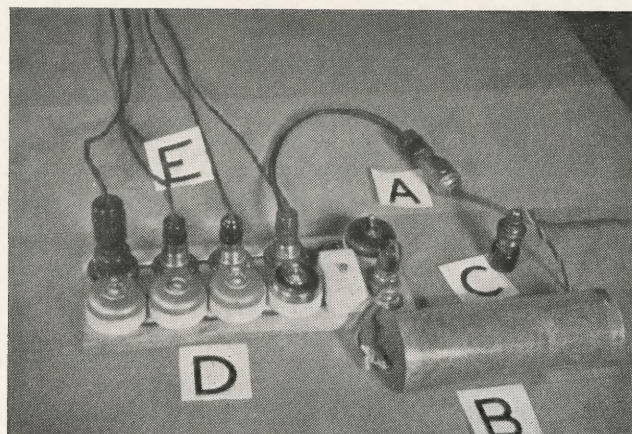


Fig. 2. The switchboard showing resistance and cables.

S.R. is a switch connected directly across the resistance socket, so that when this switch is open the resistance is in circuit and the lights are dim, whereas when it is closed the resistance is shorted and the lights are bright. The resistance wire is also shown in Fig. 3: at end X is an ordinary bayonet plug to fit socket P.R., and at end Y the wires are shown blind (though in Fig. 2 the leads are taken through to a lamp-socket, hence need for shorting-plug C).

Mounting an Isolating Switch

Some may prefer an isolating switch on the switchboard instead of in the lead from the mains as shown at A, Fig. 2: if so, it can be mounted at Z, see Fig. 3. Some, again, dislike the use of bayonet-plugs and lamp-sockets for connections, preferring the 2-pin method: but the former is used here because lamp-leads and extension leads are thus kept interchangeable and because there is easier linking of leads and lamps in practice by this method. Moreover, a slight jerk does not pull leads apart; and slightly-separated pin-plugs are a definite danger, being equivalent to live wires. Finally, a current of up to 10 amps. is passed without trouble, and this is as much as is ever likely to be needed.

One or two details of electrical information remain to be added:—Photofloods at 240 volts take about $1\frac{1}{2}$ amps; hence total load from the mains with four lamps will be about 6 amps., which means that the power then being consumed is $6 \times 240 = 1,440$ watts. Taking this as approximately 1,500 watts, i.e., $1\frac{1}{2}$ kilowatts, it will be seen that if the lamps were left on for one hour, $1\frac{1}{2}$ units would be used. The resistance of a Photoflood lamp is about 160 ohms in the case of a lamp designed for 240 volt mains; hence the combined resistance of four lamps in parallel is 40 ohms.

Most Suitable Value for Resistance

For this reason 40 ohms is the most suitable value for the resistance: when it is in circuit the total resistance becomes 80 ohms and the current is halved to 3 amps. Accordingly, the lamp burns dimly, but brightly enough for setting-up; and, in addition, this preliminary warming-up lessens the shock of the sudden rush of current when they are switched full on, and this very considerably lengthens (probably just about doubles) their life.

Though a maximum current of 6 amps. will pass,

10-amp. fuse-wire is quite safe. 10-amp. wire should be used for the connections on the switchboard: it is worth using a well-covered, good quality wire for this job. Wood makes a satisfactory baseboard; a piece 10 ins. by 5 ins. by $\frac{3}{4}$ in. thick is just big enough; but it should be made a close fit in the partition in the suitcase (Fig. 1). For the lamp leads good quality flex is suitable, 12-foot lengths being adequate. For the extension leads cab-tyre cable is better.

Check that the lamp-socket rings hold the Kodaflectors satisfactorily. Sockets should be of metal, not bakelite, which won't stand heavy usage. At least annually all plug and socket connections should be examined for frayed wires, a potential source of danger if not attended to.

Making the Lamp-holders

The lamp-holders packed in box D, Fig. 1, are shown in Fig. 4. They consist simply of pieces of sheet brass $1\frac{1}{4}$ ins. wide by $\frac{1}{16}$ in. thick by 3 to 7 ins. long (2 of each: the longer ones to achieve top-lighting from maximum height). In one end is cut a hole of diameter 1.1 in., which passes a lamp-socket; to the other end is screwed a small brass block in which is drilled a hole of diameter $\frac{5}{16}$ in. Leading into this at right-angles is another hole screwed $\frac{1}{8}$ Whitworth into which passes a knurled screw that will thus clamp the holder on to a rod passed through the $\frac{5}{16}$ hole.

This assembly is shown at B, Fig. 4, and at C is shown another (shorter) holder fixed up with its Kodaflector. A shows another holder plus Kodaflector actually clamped to a short tripod extension rod (explained

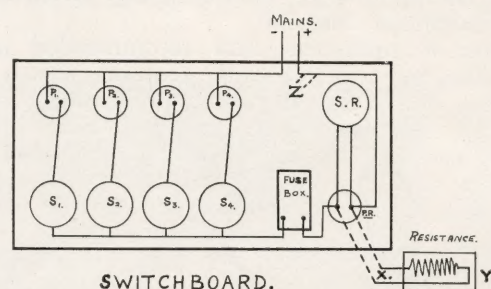


Fig. 3.

below) just to illustrate how the lamp can thus be set at any angle. The assembly of the Kodaflector to the lamp-holder is simple: first unscrew the ring from the lamp-socket at the end of a lead, then fit on to the socket first the lamp-holder, then a Kodaflector end ring, then the Kodaflector, then the second end ring, and finally screw back the socket ring.

Fig. 5 shows the contents of the canvas bag. At A are three lengths of iron rod, $\frac{1}{4}$ in. diameter by 3 ft. 6 in. long, their ends bent at right angles so as to provide a horizontal pivoting axis for the lamp-holders described above. B shows two extension rods and securing pieces—the latter consisting of three-inch lengths of $\frac{3}{4}$ in. diameter brass rod drilled $\frac{5}{16}$ to take the $\frac{1}{4}$ in. rods, and fitted with two securing knurled screws similar to those on the lamp-holders.

At C is shown a fourth rod similar to those at A but inserted in its tripod as packed for travelling. The

PHOTOFLOODS

Economically

tripod pulls out to a length of 3 ft. 6 in., and hence with rod A makes 7 feet: with a 3 ft. extension rod (B) this becomes 10 feet, if needed. D shows the other three tripods: all different, having been collected by scouring second-hand furniture (etc.) dives, but all taking the same quarter-inch diameter rods. At E are shown two short tripod extension rods with bent ends, which are used instead of longer rods A when the lamps have to be low, e.g., 2 feet only from the floor; and are sometimes used without the tripods to make stands for the lamp-holders, as shown at A, Fig. 4.

Also shown at E, Fig. 5, mounted on one of the short rods, is a special type of lamp-socket with a hole and clamping-screw in its base which obviates the need for the lamp-holders (Fig. 4) except for cases when the light is to be directed steeply downwards: but I was given this special lamp-socket, and cannot trace any source of supply. However, the lamp-holders are more adaptable and are, in addition, easy to clamp to sundry supports, such as chairs, by means of clamps contained in box C, Fig. 1.

A Bag for the Tripods for 6d.

The bag to hold all these rods and tripods is made of coarse black linen, using one-third of a yard of material one yard wide, costing 1/6 per yard, so that our piece costs 6d. This is sewn into a cylinder: one end is then sewn up, and the other is folded over to take a length of cord to pull tight and secure contents, à la sponge-bag.

Fig. 6 shows the full battery of four lamps erected (without tripod extensions or short rods in use) and wired up the switchboard, which stands on a chair. The securing of the lamp-holders to the rods is clearly shown, and it will at once be seen that they can be set at any angle.

As regards the business of collecting the above-described

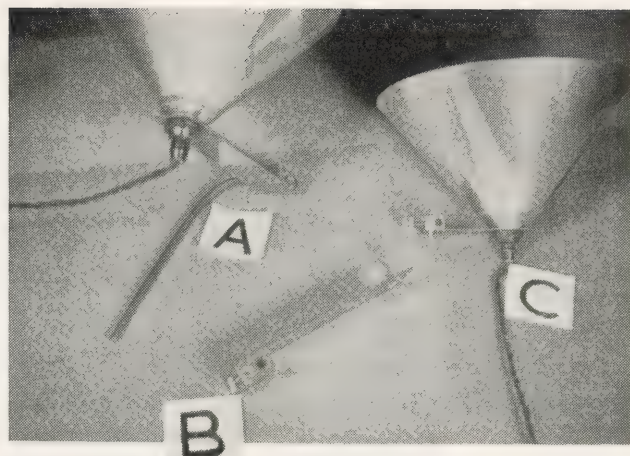


Fig. 4. Arrangement of lamp-holders with Kodaflectors.

bits of apparatus, it may be mentioned that any mechanic will very easily knock up the lamp-holders from dimensions given above, also the two extension coupling-pieces. For example, the materials could be purchased from an ironmonger, and the job entrusted to any garage equipped with a small workshop. The iron rods will be cut and the ends bent at right-angles while you wait by any large ironmonger who supplies builders: cost about 3d. per rod.

There are, of course, no upkeep problems regarding these items: but the rods and tripods should be very thoroughly rubbed over with a rag saturated with vaseline, and then wiped well; this leaves on a very thin film which precludes the possibility of rust setting in.

Method of Use

The method of use is summed up by the words:—
3 lights for illuminating the set, plus 1 for modelling. For example, we might light a small set (10 feet wide) by means of one light each side (say on a line at 30° to camera axis) about 4 feet from the floor, plus one central light about 8 feet from the floor, plus one top back-light, suspended say 10 feet up and behind the set—suitably shielded from the camera by virtue of being up. This is the modelling light, the presence of which has no effect on the exposure but merely serves to give depth to the picture by separating the action from the background.

The action so lit consists, let us suppose, of two people sitting on a sofa and some third party coming up behind and eavesdropping. The whole sofa would appear in the picture, and it will be visualised that each side-light kills the shadows cast by the other; the top-light (8 ft. front) adds general detail in the planes not covered by the lower side-lights; and the back top-light sharply defines the backs of the sofa and the person behind, besides adding to the work of killing what shadows might exist on the back of the set: because although its direction is downwards and towards the camera, yet there will still be some light cast by it on the back wall of the set, assuming this to be, say, 4 feet behind the sofa.

Achieving "Depth" in Lighting

This example, typical of normal requirements, is quoted to emphasise the basic method of setting up the

(Continued on next page)

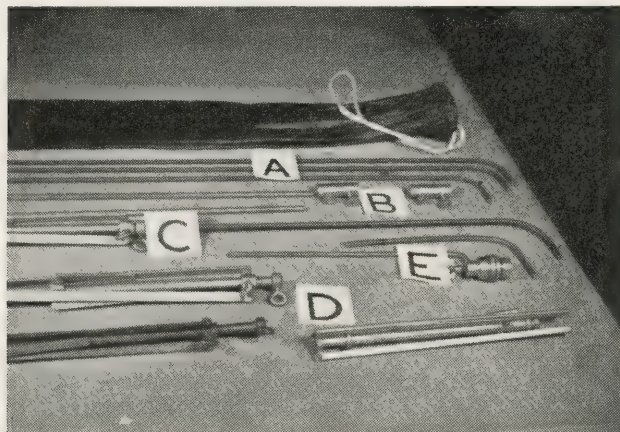


Fig. 5. Canvas bag and contents.

Exposures for Indoor Lighting

(Continued from previous page)

lights, and particularly to stress that the one back, or semi-back, light is adequate to achieve "depth." There are, however, cameramen who would go into wild hysterics at the suggestion of omitting a spot-light, to back-light the heroine's head, she being one of the parties on the sofa. Hence it must be briefly mentioned that a spot-light of great efficiency can be got in to the suitcase which takes this set: for the purpose I have arranged a small type motor car head-lamp mounted by a universal joint over a 250 volt to 12 volt transformer.



Fig. 6. The assembled lights.

The former comes from the car wreckers, the latter from an electrical "junk" shop. Total cost 3/- and 4/6 respectively. If, instead of, the 10 ft. wide set in the above example, the action ran over a width of 20 feet, then the side lights would have to be trained separately on two sides of the set, the other two lights being used as top-lights: or the lights can be used as above—with a larger lens aperture, since they would have to be further away to cover the larger area.

Three Stock Cases

With regard to exposure, one only has to remember three stock cases, coupled with the fact that the light emitted is proportional to the square of the lamp-subject distance and the fact that camera-to-subject distance is absolutely immaterial. Suggested three stock cases:—

Three 100-watt lamps at 7 feet (superimposed) require $f/3.5$ on Kodak Super XX pan film.

Three Photofloods at 17 feet (superimposed) require $f/3.5$ on Kodak Super XX pan film.

Three Photofloods at 11 feet (superimposed) require $f/3.5$ on Gevaert Superpan film.

These cases refer to medium/light-coloured sets: for dark sets, use $f/2.7$.

It must be explained that the films mentioned, of speeds 30 and 26 degrees Scheiner respectively, are chosen because the Super XX is the fastest obtainable, and the second is typical of other super-pan stocks not confined to 16mm. The stop $f/3.5$ is required to achieve reasonable crispness and depth of focus. At $f/1.9$ the equipment under consideration will illuminate a set some 30 feet wide: and under these circumstances one can work in really large places, specially because sundry other light fixtures are often available.

Note finally that in the three stock cases the light from the three lamps *must* be superimposed, i.e., all must point within a few feet of the same spot: otherwise they must be brought nearer. One lamp at 10 feet equals three at 17 feet. The lamps should always be used in reflectors: bare, they only give about one-sixth of their light in the required direction.

To emphasise the effect of superimposing the lights, it may be said that whereas three superimposed at 17 feet call for $f/3.5$, three separately directed upon different portions of a large set from the same distance would require three times more exposure, namely, $f/2$.

For close-ups it is only necessary to move the accent or back-light, assuming the other three being used as front and side lights, to get the best possible effect, and then to film at the same stop as for the mid- and long-shots. If the three main lights are moved nearer, a much smaller stop is needed from $f/3.5$ to $f/5.6$; at 5 feet, $f/11$.

Obtaining Finer Control

The advantage of moving them up is that finer control can be obtained, which is desirable to achieve the fine effects that are expected in close-ups: accordingly, many prefer to use 100 watt pearl lamps in place of the photo-floods; these give about one sixth of the light from the latter: hence about 6 times ($=2\frac{1}{2}$ stops) more exposure is required.

Logically the cost of this equipment cannot be called too high, because, by making indoor work a routine subject as opposed to a speciality, it doubles the scope (and therefore the value) of one's camera. Moreover, it can be built up gradually, so no sudden drain on the pocket occurs. Further, it gives space for ambition, because there is room for one or two *more* lights, without having to make alterations: they fit in the case and bag, and work from the switchboard by using two-way adaptors in the sockets P1—P4, as required. Detailed costs are as follows:—

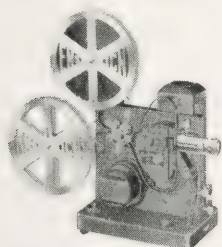
	£	s.	d.
The suitcase, made of fibre, new	6	0	
4 Photo-flood lamps	10	0	
4 100-watt pearl lamps	4	0	
4 Kodaflectors (at 3/- each)	12	0	
Switchboard, comprising 5 switches at 6d.			
5 sockets at 6d.			
1 fuse-box at 6d.			
1 plug at 6d.			
Sundry screws and wire, 1/-, total	7	0	
Resistance, wire 6d., plug 3d., asbestos etc., 9d.	1	6	
Box C, Fig. 1, complete with contents listed	2	6	
Box D, Fig. 2, with 4 lamp-holders, say 1/9 each	7	0	
4 lamp leads 12 ft. long, with plug and socket	6	0	
2 extension leads 12 ft. long, cab tyre cable	5	0	
Canvas Bag	6		
4 second-hand music-stands (price, new, 4/6)	8	0	
4 long rods, A Fig. 5	1	0	
2 extension rods and 2 short bent rods	1	0	
2 extension coupling pieces	2	6	
Total Cost	£3	14	0

BE OF GOOD CHEER . . .

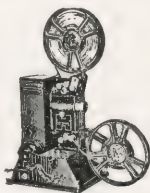
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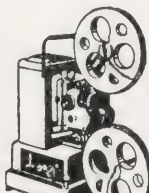
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For 16 and 9.5 mm. or 9.5 and 8 mm. £37 0 0
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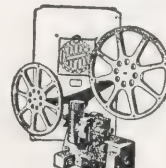
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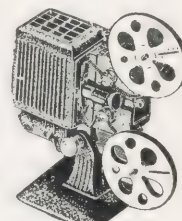
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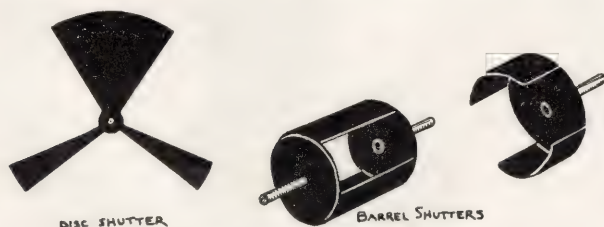
THE function of the shutter of a projector is (a) to mask the downward movement of the film as the intermittent change from frame to frame takes place, (b) to interrupt the light with sufficient frequency to avoid any appearance of flicker.

Shutters on projectors are therefore either multi-bladed or run at such a frequency that the single blade interrupts the light several times between each picture shift. The running frequency for silent film is 16 frames per second, while that for sound-on-film is 24 frames per second. The generally accepted minimum number of alternations to avoid an appearance of flicker is 48 per second. It is thus customary to use a three bladed shutter for silent projection, and a two bladed shutter for sound-on-film projection.

Flicker

A balance has to be struck between complete efficiency of the shutter in covering picture movement and in preventing flicker, and the highest degree of efficiency in light transmission. For example, suppose you have a revolving disc type shutter with three blades. Complete absence of the shutter, i.e., 360 degrees of the total disc uncovered, would represent 100 per cent. efficiency in light transmission. A complete circular disc would not at any time pass light.

The light efficiency of the shutter may therefore be regarded as the sum of the angles of the unobscured portions of the disc. Our three bladed shutter would



Types of shutter (see text).

have one picture shift blade or sector measuring, say, an angle of 30 degrees, and two so-called "flicker" sectors of 15 degrees each, a total obscured area of 60 degrees. We should thus lose one sixth of the light, and the shutter is just over 83 per cent. efficient.

Light output efficiency cannot always be assessed by a simple measurement of the angles of the sectors, as the shutter may not move in exact synchronism with the picture. It may, for example, have only two blades but may be geared to run so that it gives three alternations per picture. In other cases a single blade may make three revolutions per frame. This system is often used when it is required to speed-up the pull-down of the intermittent movement.

The shorter the pull-down the longer the period of dwell, and the longer time can be devoted to exposure of the stationary picture. This will tend to give better light output, provided that the shutter mechanism is designed with equal efficiency. A usual method is to speed up both the shutter and claw movement to three

100% Efficient?

This article will help you decide and assist you in getting the finest possible results from it. Film transit mechanism of projectors was dealt with last month. Cameras, films and film speeds were dealt with in a like exhaustive manner in our July, August and September issues.

times normal, but to allow the claws to enter the film on every third cycle only.

Sometimes twin-blade shutters are used for silent film projection where it is desired to obtain the best light output irrespective of a slight amount of flicker being present. By this method it is possible to use a medium power projector to show a comparatively large picture at a long distance.

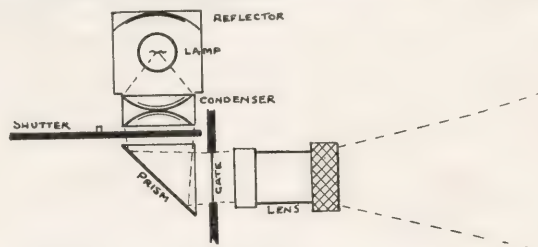
There appear to be two conditions in which flicker due to the use of a two bladed shutter becomes less noticeable. If a small and intensely brilliant picture is projected, the consecutive images appear to dwell longer on the retina, and the changes in intensity are to some extent masked and become less noticeable.

At the other end of the scale, a somewhat feeble image of large size does not present such great changes in intensity as between the blank screen and the presence of the picture, and flicker again becomes somewhat less noticeable. It is always advisable, however, when using a two bladed shutter, to speed up the film a little if this is at all possible.

The Barrel Shutter

Some of the simpler projectors use a barrel form of shutter. This consists of a revolving hollow cylinder with its axis at right angles to the axis of the projection lens. The cylinder is pierced with two square apertures at opposite sides, about 50 per cent. of the total area of the cylinder being cut away. This arrangement gives two obscurations of the light per revolution of the cylinder. It has, however, certain disadvantages, an outstanding one being the comparative thickness of the device, necessitating a re-arrangement of the optical system of the projector.

Normally a disc shutter will revolve on an axis parallel to the direction of projection, so that the plane of the disc is parallel to the projection screen, but in projectors



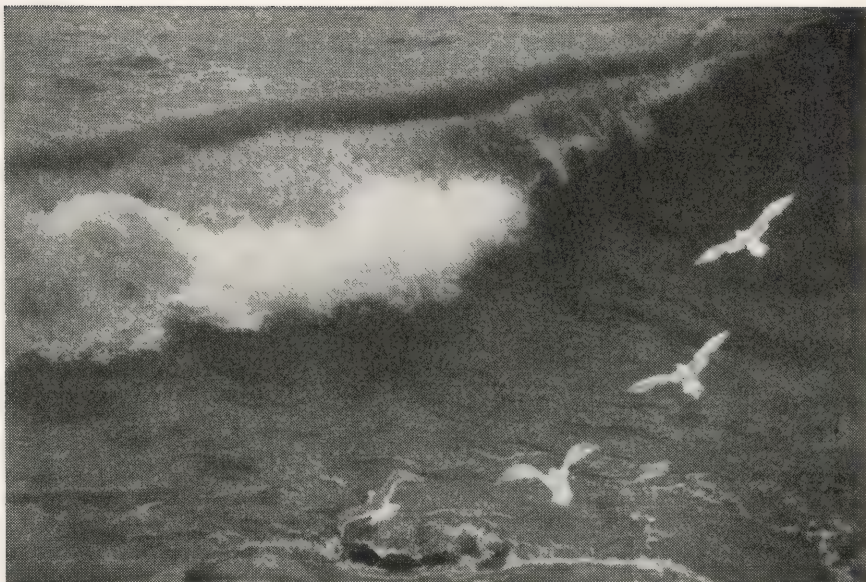
Conventional lighting system.

using the indirect method of light this arrangement is departed from.

If you want to express the fury of lashing waves in your shots, do not take them from a high angle. Film from ground level or with the camera slightly tilted upwards.

In such instruments the lamp house is situated at the side, and the light, after collection by condenser and reflector, is passed to a prism, which bends it forward at an angle of 90 degrees, where it illuminates the film in the gate. The shutter is almost invariably placed between the condenser and the prism, so that its plane is at right angles to the projection screen, or parallel to the direction of projection.

One instrument, of some interest, turns the light through a somewhat more acute angle, and in this case the barrel shutter used has one end cut away as well as portions of two sides.



Lighting Systems

The lighting system in a projector consists usually of three main components, the lamp, the condenser and the reflector. The efficiency of this system consists in its ability to collect the output from the lamp and to concentrate it into the area represented by the gate aperture. Obviously, the more light which falls outside this aperture the less will go through the film, and the less efficient is the arrangement.

The ideal light source would consist of a small point of light, but practical considerations of lamp making make a point source virtually impossible to obtain in a medium priced lighting unit. Within limits, the smaller the light source, however, the better. That explains why the low voltage medium wattage lamp units which are specified in some projectors, particularly those machines intended for battery operation, are often of surprisingly high efficiency.

Lamp Wattage and Light Output

It is possible to make such lamps with highly concentrated filaments, the light from which can be more adequately collected than can that emitted from a higher voltage lamp of higher wattage with a larger filament area. In the latter case much of the light may be spilled around the interior of the lamp house and not usefully employed.

It will thus be seen that the wattage of a projection lamp is by no means a reliable index to the final light output of the projector. In fact, exactly the same lamp fitted into several alternative projectors, each of which has been designed to take it, may give a widely varying range of output, due to differences in the design of the condenser and reflector system.

Some attempt has been made to overcome this difficulty of judgment by expressing the lighting efficiency of the projector in terms of lumen output, but as no standards of measurement have been set down and as without such standards it is possible to obtain greatly differing readings with the same projector, such ratings should be regarded conservatively. There have, in some cases, been unduly extravagant claims in this direction.

There is only one way to choose a projector to one's

own satisfaction, and that is to have a side-by-side test in pairs of several instruments. Do not, however, be led way entirely by considerations of light intensity. A projector is not merely a machine for spouting out light. Its principal job is showing pictures, and some projectors have obtained an abnormal light output at the expense of the picture.

In any case, it is undesirable to purchase an unduly powerful projector, because you can just as easily spoil a picture by putting too much light through it, as you can by not having enough. If you underlight your picture you will see a somewhat dull result lacking in contrast, with blacks that, strangely enough, will appear less black than if more light was being used.

If you overlight your picture you will obtain a somewhat dazzling result, again of somewhat lowered contrast. The blacks will again be weak because the light will be punching through them, many of the high-lights will run together into meaningless white patches and the pictures will lose their beauty. Graininess will be intensified, and such dirt and foreign matter as will inevitably be present in the film will show as coal black blobs which appear with irritating frequency.

Normal Illumination

The normally illuminated picture will appear of good contrast, with full value given to both the high-light and shadow passages, graininess will be reduced to a minimum as will the appearance of foreign bodies in the film.

These effects are due to (a) the fact that the eye accommodates very widely to varying intensities of light on the screen, and (b) the fact that a photographic image is not solid in character, but is rather a mesh or grid of fine densities.

It must be remembered that the screen itself is white, or nearly so, yet during the projection of pictures it is called upon to present to us a range of intensities varying from brilliant high-lights to dense black. The sensitivity of the eye will vary according to the amount of light present. With low illumination the eye will remain so sensitive that it will still be aware that the shadow portions of the picture on the screen are receiving a certain amount

(Continued on next page)

Making the Most of the PROJECTOR

(Continued from previous page)

of light, some through the image itself and some by reflection from various other sources.

When the intensity of illumination is too high, the light will pass too freely through the finely divided image, in the high-lights differences of tone will be swamped, partly by irradiation on the retina itself, while sufficient light will penetrate the shadow portions to bring them several tones up the scale. At the same time the solid foreign particles in the film will stop all light at the points where they occur, while individual clumps of graininess which, by their juxtaposition, present similar complete obstacles to the passage of light, will give rise to an enhanced appearance of graininess.

"Over-Running" the Lamp

For home use the would-be purchaser should investigate instruments with a power of 250 watts or so, before deciding to purchase anything more powerful. If he is using additive colour film (e.g., Dufaycolor) he may need as much as 500 watts to give completely successful projection.

In some instruments added light output is secured by "over-running" the lamp. This means putting through the lamp a higher current pressure than it is normally designed for. This has the effect of heating the filaments to a higher temperature, thus giving a greater emission of light of a somewhat bluer character. Such light is excellent for the projection of colour films. Conversely, it is undesirable to cut down the amount of projector light when showing colours by putting in more resistance.

This will cause the light to become yellower, and upset the colour balance of the film.

If you already possess a projector which gives too much light for home use you can cut down the intensity (a) by fitting on the front of the projection lens a neutral density filter of the homogeneous glass type (a gelatine sandwich filter would not stand up long to the heat), or (b) by fitting a simple diaphragm consisting of a metal or card cap with a hole cut in the centre.

Unwanted Light

Before we leave the subject of the lamp house and turn to other considerations, it should be pointed out that a measure of the efficiency of a projector is also the amount of light that it does *not* emit—in unwanted directions. Some instruments, while excellent in every other way, call for criticism because large quantities of light are permitted to stream out in all directions from the top and sides of the lamp house, and sometimes from those parts surrounding the film gate.

Light emitted from the top of the lamp house will strike the ceiling and enough may be reflected on to the screen to detract from the quality of the picture. Light emitted in other directions may not be so troublesome in this way as it will fall on darker reflecting surfaces, but may be most distracting to those members of the audience who happen to sit behind the projector.

Some of the projectors with a large light output secure this result partly by the use of projection lenses of relatively enormous aperture. Such instruments should be examined with care, because the large aperture is often accompanied with correspondingly small depth of focus. All films are curved laterally, being slightly concave on the emulsion side. This lateral curvature varies slightly with different makes of film, with different

batches of film, and with film of the same batch which has varying moisture content.

In extreme cases it may be found that each of these film samples will require different focussing, and the focussing knob will need constant manipulation during projection. A case in point is where film, which has been shot some time before and then edited, is equipped with titles made more recently on a different type of film stock. This trouble has ruined more than one première of a club film edited and titled at the last moment.

Another trouble to watch for is curvature of field. Where this trouble is present in a projection lens it will be found impossible to keep the picture in focus all over

its area. If the centre is sharp the corners will be fuzzy and vice versa.

Viewpoint carefully selected so that there is nothing at all to prevent the attention from being focussed at once on the cyclist.



FILMING BY CANDLE-LIGHT

—And More Orthodox Lighting Methods for Close-up Portraits: And Some Mistakes

ONE way of testing the sensitivity of a film emulsion is to find out *how little* light is necessary to produce an adequate exposure. And accordingly one evening we spurned our electric lights and sent for a box of matches and some candles.

Strip A was shot in a room which was completely dark except for the illumination provided by the one match shown in the picture. The image of the match flame is, of course, completely "burnt out," but note that the face of the striker is fully discernible; and on the screen the effect is actually most pleasing. The striking of the match was first shown, thereafter objects are revealed as the match flame is brought close to them. Needless to say, the flame must be very near to the object; in the case of strip A it was held about 5 inches from the girl's face, as shown. This was shot at $f/1.5$ at 12 frames per second on super-pan film of speed 29 degrees Scheiner. Using $f/1.9$ at 8 frames per second with Super XX film would give a similar result.

Three Wax Candles Used

Strip B is a far more ambitious affair, the subject being lit by no fewer than three wax candles. These were standing about one foot from the subject, and the light was "helped" by placing a sheet of white paper underneath them. The same film and exposure were used as for strip A; it will be noted that strip B is a downward vertical pan shot from C.S. of the girl to C.S. of the candles.

It is of great interest to experiment with the artistic lighting of close-up portraits. For such experiments the number of lights and the lens stop used should be kept the same, so that all results can be directly compared and accurately reproduced.

Strips C, D, E, F, G and H were all shot on ordinary super-pan film at $f/3.5$, using three separate 100-watt pearl lamps in reflectors. Now the basic exposure fact about such lamps is that 3 of them at 5 feet require $f/3.5$ with super-pan at normal speed. If 2 only were used, they would have to be at 4 feet; one, only, would have to be at 3 feet. This assumes film speed of 27 degrees Scheiner: for Super XX, give one stop less exposure, i.e., $f/4.6$.

Strip C was taken with all three lights on the right hand side at 5 feet, and is typical of uni-directional lighting; note the ugly shadow on the (light) background. This effect has occasional dramatic use. Next, the lights were separated, and set up one right, one left, one centre near camera, all at 5 feet, for strip D. This gives a uniform lighting with no frills, and fair modelling.

(Continued on page 394)



A.



B.



C.



D.



E.

WE SHOW YOU
HOW IT'S DONE: 4

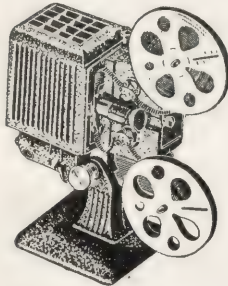
"I'D RATHER HAVE A BOW-WOW-WOW"

So many of us are like the little girl with her cat. Mind you, our cats are usually very nice cats indeed—some of the nicest cats this lucky world has ever been privileged to see, in fact, but we would dearly love to own a bow-wow-wow, even if it meant losing the pussy in the acquisition of the poodle.

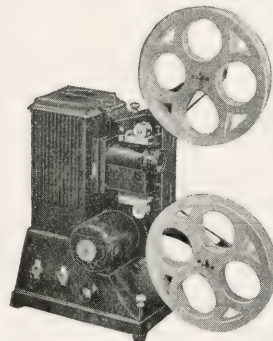
With some of us, our cats and dogs are cars. With others, stamps. And, with Mr. Jones next door, wireless sets. But, with you, dear readers, cine cameras and projectors. Here, therefore, we list a few of the most attractive bow-wows we know (or, if you prefer it, what we wot of), and look forward to being allowed to quote you on your moggie in exchange. The allowance on your moggie, by the way, will be more liberal than you probably realise.

May we look forward to hearing from you? Christmas is a fine time for exchanges, and you will enjoy the festivities all the more if you can feel that your outfit suits your needs perfectly. Besides which, think how warm a glow you will get from the pleasure of having decided to "Try 202 for Service"!

HOME "KODASCOPE" 8



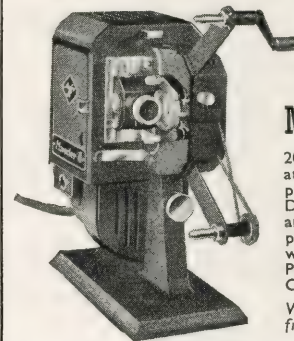
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8mm. **£15 15 0**
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8mm. AGFA MOVECTOR

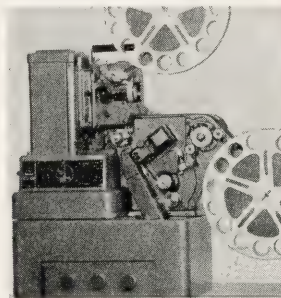
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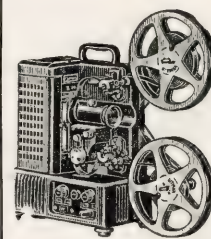
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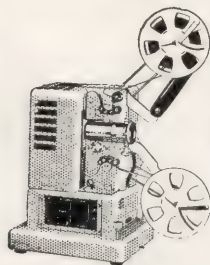
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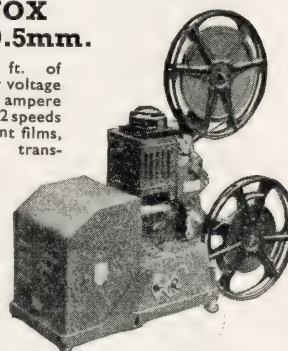
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is not, as might be imagined, an attempt by father to give the meat rationing officer a headache, but is a description of the transaction you will negotiate when you come to "202" to purchase any of the used apparatus listed on this page.

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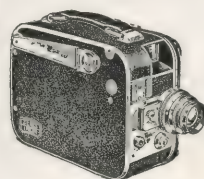
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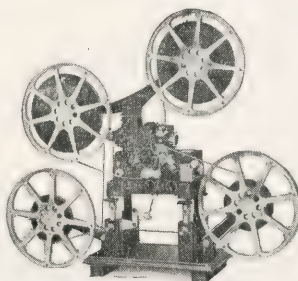
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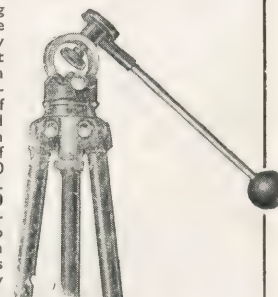
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We Show You How It's Done

(Continued from page 391)



F.



G.



H.

The effect is, however, improved by *unbalancing* the lights: moving the left light in to 4 feet, and shifting the centre one to the left back at 3 feet, and the right one nearer centre, give the result of strip E; note the sparkle in the girl's hair, and the slight degree of shadow on the right side of the picture.

To make the lighting more dramatic in an emotional sense, it is customary to reduce the front light and increase the side and back lights. For strip F, the lights were set thus: one left back at 3 feet, one left side at 4 feet, one right side at 4 feet. But the result is poor, because there is again too much symmetry, and also an ugly vertical shadow on the throat; accordingly the right side light is brought nearly to the centre—about a foot to the right of the camera—with the greatly improved result shown in strip G.

A case of side and back lighting is shown in strip H, where the lights were: one right side at 3 feet, one left side at 3 feet, and one back at 4 feet. The rather pleasant effect achieved in this case is chiefly due to the posing of the subject. It must be added that throughout the above six examples the lights were kept approximately at eye-level, with the exception of the back light for strip J, which was lowered a couple of feet.

Mistakes

Mistakes do occur, and the final three strips in this set illustrate typical examples. Strip J is a detail close-up of a bottle of hydrogen peroxide standing on a chair in a brightly-lit room. This shot had to follow a mid-shot of the room, and of course it simply wouldn't match, because not only is the background much too dark, but also the excessive shadow cast by the bottle makes there appear to be one main light source, whereas the room was uniformly lit all over. This close-up, shot carelessly with one light only held at the left side, had to be re-taken with a top and a right side light added and also an additional light directed on to the background.

Strip K. This shows a girl sitting at a writing-table, upon which a dog is seated. A normal lighting set-up was used—one top, one centre, one right side to accentuate dog, one left-centre. In this case the error is in the composition: the dark area of the girl's dress extends right into the side of the frame, and her dark hair similarly merges into the top margin of the frame; and this causes a very flat appearance. The camera should have been removed from the subject until background was visible above and to the side of the girl.

Strip L. In this case the lights had been set for a close-up portrait in a way very similar to that for strip E above. The camera was then moved back for a mid-shot *without altering the lights*; the result is decided under-exposure, indicated by the murky background. It must be remembered that long- and mid-shots should be taken first, and sufficient background light maintained when it comes to the close-ups. In fact, it is background effect that is wrong in each of strips J, K and L: nothing looks worse than a confused black mess behind the main subject in the picture.



J.



K.



L.

Preparing to Make a CARTOON

This is the concluding article of the short series of three. The first two appeared in the October and November issues. Almost any type of cartoon and title work can be carried out with the apparatus described.

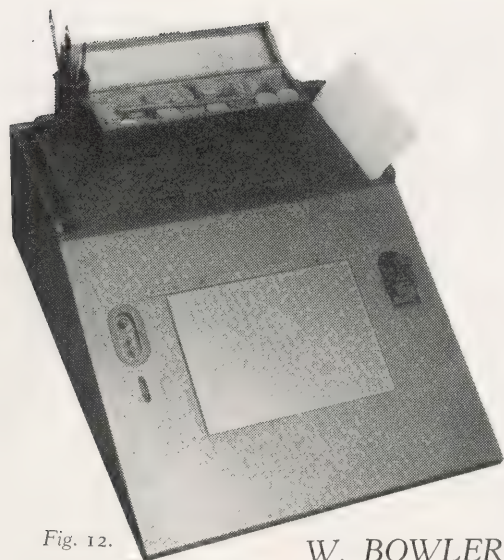


Fig. 12.

By
STANLEY
W. BOWLER, A.R.P.S.

FOR animated cartoon work of even the simplest type, some form of registration between one drawing and the next must be provided. The most popular method of attaining this is by the use of a *peg-bar*, which, as its name implies, is a bar on which are fixed a pair of pegs. The drawing paper is perforated with a pair of holes exactly corresponding to the peg-bar.

It is quite a simple matter to make up a board for the perforating of the paper, by obtaining two single-hole letter punches (punching a $\frac{1}{4}$ " hole for preference) and mounting them with the centre-lines of the holes about 8 inches apart, and linking them together with either a metal or hard-wood strip. It is preferable to mount the punches up first on their base-board, providing suitable stops up to which the paper is placed so that the pair of holes always come in the same place on each sheet. Suitable stops can be made by nailing or gluing onto the base-board strips of wood at the top and the left-hand side of the board.

After the punches are fixed into position, cut a strip of very thin zinc or brass foil about 10" in length and about 2" in width and punch a pair of holes through it. The punching of one sheet of metal will not harm the punches if very carefully done and while they are new.

This sheet of metal now serves as a master guide for setting out the pegs on the peg-bar. The pegs are made from short lengths of brass rod soldered onto a metal bar. This bar can be made from, say, a length of strip brass about $\frac{3}{4}$ " in width and about $\frac{1}{16}$ th or $\frac{3}{32}$ nds of an inch in thickness. It can be about 14" to 15" in length, with fixing holes

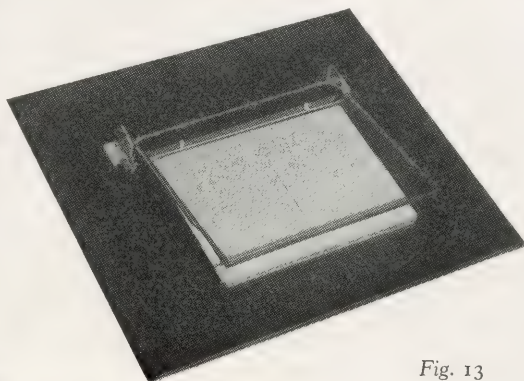


Fig. 13

drilled in each end, so that the fixing-screws through it are well clear of each side of the drawing paper (which should be about 12" x 10").

For really accurate work it is better to get the pegs turned out of brass-bar, with properly rounded heads over which the holes in the paper will more easily pass, and with a shoulder or recess cut round the base about $\frac{1}{16}$ th of an inch less in diameter than the maximum diameter of the peg, so that it fits into a hole drilled in the peg-bar and then "sits" squarely upon it. Very little solder is then required to hold the pegs quite securely, and the shoulder prevents a bead of solder from forming round the base of the peg and holding the paper even a little way from the surface of the peg-bar.

Make up as many peg-bars as will be required, all at the one time, drilling through the whole of the bars so that accuracy is assured. At least two such peg-bars will be required, one for the drawing bench and one for the photographing bench.

The Drawing-Desk

A drawing-desk or bench is shown in Fig. 12. It measures 30 inches from back to front and is 24 inches wide. The sloping section is 9 inches high at the back, and 20" from top to bottom. The glass panel set in it is slightly smaller than the size of paper used with it, when the paper is set over the peg-bars, i.e., about $11\frac{3}{4}$ " by $9\frac{1}{4}$ ". The peg-bar is recessed into the surface of the desk immediately above the glass-panel so that the paper lies perfectly flat on the desk.

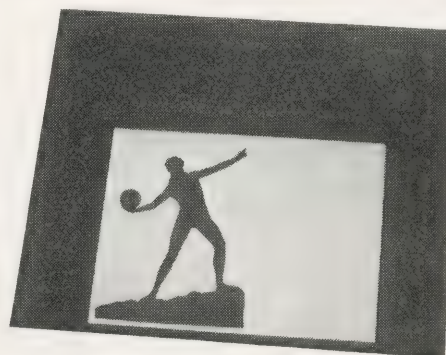
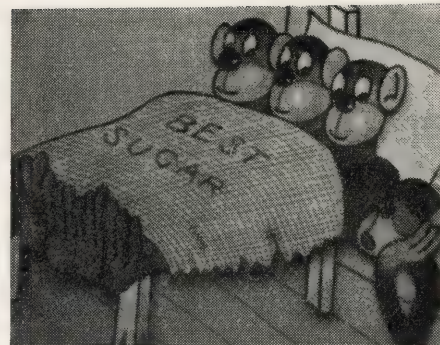
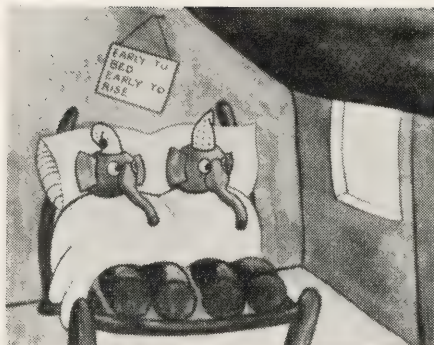
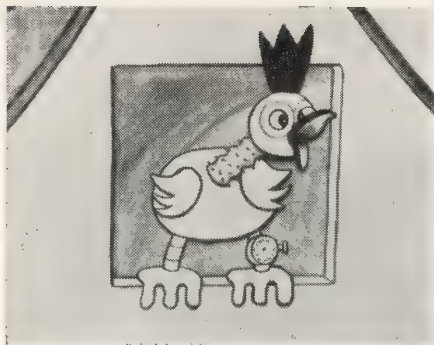


Fig. 14

A pair of low-wattage lamps, each of 25 watts, are fitted below the panel and are controlled by the push-type switch fitted at the left-hand side of the desk. At the right-hand

side is fitted a recessed well for the ink-bottle. This small refinement is provided to obviate spilt ink which is a frequent happening with a loose, uncorked bottle. Other refinements include a recess for pencil and pens cut in the flat top of the desk, which also serves as a platform on which colours can be placed,

(Continued on next page)



Above and at the foot of this page are stills from a cartoon film, "Toy Town Fair" (400 ft., 9.5mm.) recently submitted to us for review by a reader, C. H. Barton. Having regard to its length and the good draughtsmanship, it is a quite remarkable achievement.

Preparing to Make a Cartoon

(Continued from previous page)

and a pair of deep wells at each side of this platform into which clean paper and finished drawings can be put out of harm's way.

A simpler desk could, of course, be contrived, probably from an existing piece of furniture, but this one has been in use for several years and has proved most valuable. It is made from $\frac{3}{8}$ " laminated ply-board, and the glass panel recessed into the sloping section is $\frac{1}{8}$ " stuff to avoid breakages due to pressure placed upon it by the draughtsman.

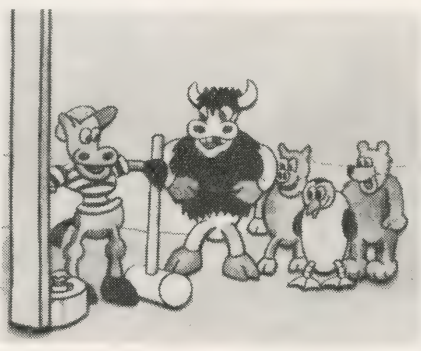
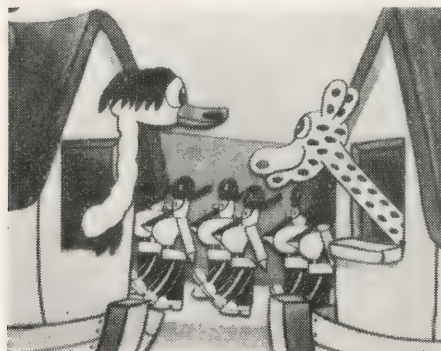
Reference has already been made to the base-board of the main platen of the photographing bench, which was shown in position in Fig. 11 (page 375 of the November issue). The completed platen is shown in Fig. 13. The main base-board and the square of material glued to its underside, which forms the locating piece fitting into the hole cut into the top of the desk (this can be seen in Fig. 1, page 322, October issue) are each cut from a sheet of $\frac{3}{8}$ " 5-plyboard, so that a perfectly rigid base-board is formed when the two are screwed and glued together.

Onto this base-board is mounted a sheet of $\frac{3}{4}$ " thick sponge rubber of the same size as the glass panel in the drawing-desk, and immediately at the top of it is set the second of the two peg-bars supported off the base-board by means of tubular distance-pieces, through which the fixing-screws pass. The drawing paper thus lies upon the peg-bar and the sponge-rubber.

Over the drawing paper fits a hinged glass panel to ensure its lying flat. This glass-panel is formed from $\frac{1}{4}$ " first quality polished patent plate glass set in a brass-frame. The brass frame is constructed from light-section U-shaped channel brass which can be obtained from most model-makers' suppliers such as Bond's of Euston Road, London, N.W.1, and the frame is soldered onto a brass axle carried in bearings mounted behind the peg-bar. The glass pressure-plate is of particular importance when celluloid over-lays are being used over a background drawn on a paper or card base.

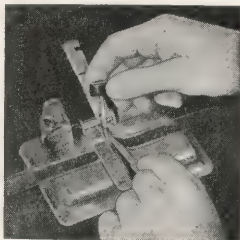
An alternative method of providing for pressure on

(Continued on page 409)

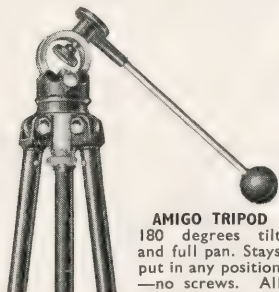


Seventy-one backgrounds and hundreds of cardboard cut-outs were used for "Toy Town Fair". In most cases figures were constructed with separate limbs, hands, etc. Hinged figures were not used owing to the limited movement this method gives and difficulty in manipulation for action shots. The photography was carried out on a home-made stand fitted with four 60 watt lamps. The camera used was an old type hand-turned Pathe, rehoused in a larger case and adapted to take 100 ft. spools, and geared by chain to a hand crank fitted to the stand. The stock (Gevaert Ortho) was home-processed and the film took over twelve months of the author's spare time to produce. The animation, unfortunately, is too slow and this robs the film of rhythm, but the drawing is particularly good. A Leader has been awarded.

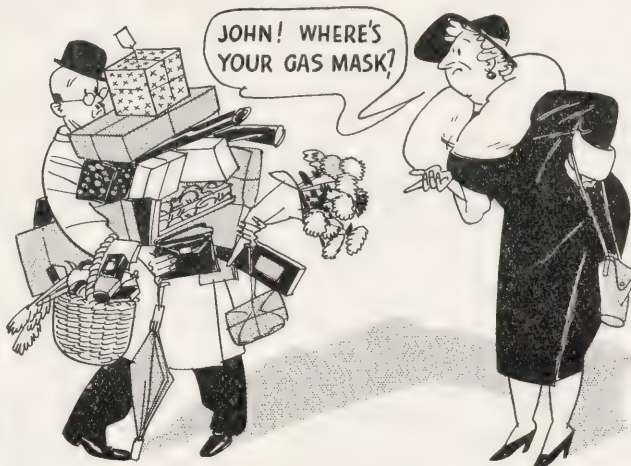
Christmas Shopping



SEEMAN SPLICER
for 8 and 16 mm. films.
Complete with dry scraper.
Attractively packed with
Cement and Test Film 15/6.

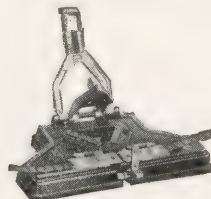


AMIGO TRIPOD
180 degrees tilt
and full pan. Stays
put in any position
—no screws. All
metal. £4 10 0.



THE CINEA SPLICER

4 models available.
For 8 mm., 9.5 mm. and
16 mm. 30/- each. Dual
model for 8/16 mm. 37/6.
This little splicer is most
efficient and would make
a most acceptable
present to any movie fan.

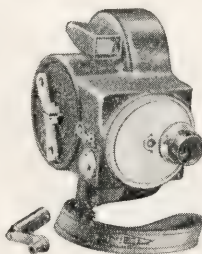


CINEPRO MAKE A FEW SUGGESTIONS

In spite of difficulties, Christmas presents will be given and received in much the same way as usual. In our typical British style we shall go on making the best of it—grumbling at the number of friends we seem to have at Christmas time—but secretly enjoying the orgy of present giving and receiving. For those who have as much to spend as usual and for those who haven't, we make a few suggestions on this page.

EMEL '8'—FRANCE'S MOST POPULAR CINE CAMERA

For the modest sum of £10 10 0 you can give a Cine Camera with professional features such as interchangeable lenses, hand crank for lap dissolves and double exposures. The interchangeable lenses include speed lenses of f/1.5 aperture, wide angle and telephoto. There are five models available. Single lens models with one or three speeds. Turret head models with one, three or five speeds. Any model would make a fine present—but the more elaborate ones would certainly leave little Johnnie free to manipulate his new electric train unmolested by Father. Details from your dealer or post free on request.



SIEMENS PROJECTORS. It's a pity really, that a nation should be so silly as to let men like Hitler and Goebbels tell them what to do and what not to do. This resulting in the fact that we are no longer interested in the distribution of Siemens apparatus. Limited stocks are, however, available and a full servicing department is still in operation at our premises.



NEW! SEEMAN EDITEER

The most complete editing board for 8 mm. and 16 mm. films. Features include—Seeman Splicer, Seeman Geared Film Rewind, Film Scene Rack, Seeman Illuminated Optical Film viewer which magnifies the film image in upright readable position. Complete as illustrated ... £3 15 0



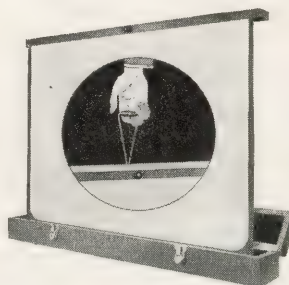
OTHER CINEPRO ACCESSORIES

For those who wish to appear generous without having to spend a lot, Cinepro have an excellent range of Cine Accessories from a few shillings. These include Cine Screens, Rewinds, Splicers, Editors, 8 and 16mm. Reels and cans, Tripods, Titlers, etc. These are the sort of things the Cine worker loves—he can't have too many of them. They'll keep him amused for the duration—and longer. Leaflets giving full particulars post free on request.



WELD-TITE CEMENT

A really first class and permanent cement, equally good for B & W and colour. 1/9 per bottle.



CINEPRO SCREENS

Until the introduction of Cinepro Screens the demand for a good quality screen at a moderate price had not been met. Finest quality glass beaded surfaces in 6 sizes from 32 x 24 at £3 9 6. Silver in 4 popular sizes from 40 x 30 at £3 12 6. An entirely new range of batten screens will shortly be introduced—in Crystal Bead and Silver. Write for details of this attractive range.

CINEPRO LTD. AN ALL-BRITISH COMPANY will continue to market high grade cine apparatus and accessories. Look out for future announcements.

**CINEPRO LIMITED, 1 NEW BURLINGTON STREET,
REGENT STREET, LONDON, W.1**
Phone : REGENT 3385/6

Nº 4.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

VWXYZ-abcdefghijklmno

pqrstuvwxyz - 123456789 · & !

abcdefghijklmnopqrstuvwxyz

Nº 5.

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

Zabcdefghijklmno

pqrstuvwxyz 2345678

G.N.

SLOPING ALPHABETS

HELP TO SUGGEST MOVEMENT

By George Neilson

Two alphabets were reproduced last month. The Roman alphabet was printed in our October issue, together with instructions for tracing it. These instructions apply, of course, to all the alphabets to be reproduced in this series.

So far only letters of upright form have been considered. We now come to the sloped alphabets, two examples of which are reproduced herewith. The first, number 4, of the simplest possible form, is comparatively simple for the skilled writer to execute, but rather belies its looks in that the amateur may have trouble in drawing it to his satisfaction. There are three difficulties likely to be met and if these are made



The chief use of Alphabet No. 4 is in sub-titles and for qualifying matter that is subordinate to the main title.

quite clear at the start, they may seem less formidable when they are encountered.

First, the extreme severity of the letter form makes immediately apparent any faults, however slight they may be; further, the light "face" of the letters and the identical thickness of line throughout permit of no alteration or manipulation once a mistake has been made. Secondly, the slope of all the uprights must be similar; whether the letters have only a slight rake or an excessive one is of no moment except in so far as it affects "character," provided no variation occurs in any one piece of work. The necessity for critical accuracy in this respect must be obvious when such letters as l, t, h, f and so on come adjacent to one another, although it is, in fact, no less an essential feature with the whole alphabet.

Thirdly, it will be observed that the majority of the lower case letters are made up of curves and that these curves are not such as could readily be drawn with compasses. The work must largely be freehand

and effective execution is, in this case, more dependent upon experience and practice than in any other alphabet to be given.

The chief use of this letter form will be in the less important sub-title and for qualifying matter that is subordinate to the main title. For this reason, two sizes of lower case letters are given since something smaller than the $\frac{1}{2}$ " letter will be in common demand. The example given, "ANN in the garden," serves to illustrate this point.

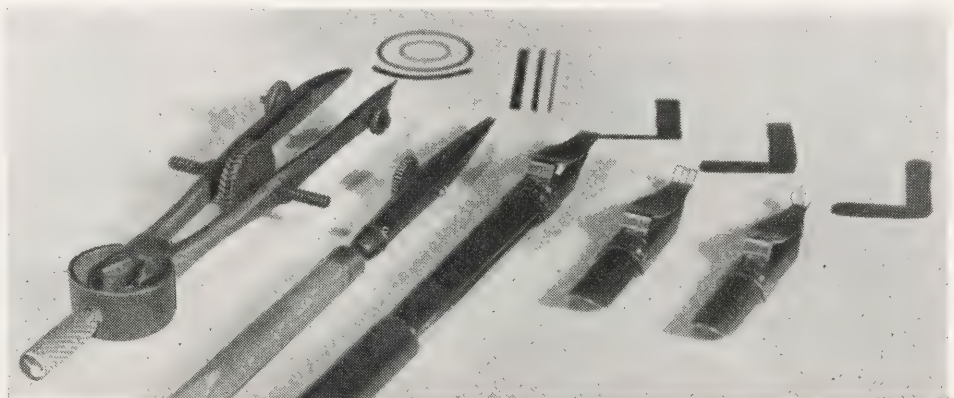
Soft, Easy, Flowing Outlines

Alphabet number 5 is one of those that was referred to in the first article in this series. In common with all the inclined or sloping forms, it has the inherent property of suggesting movement, not sudden or violent movement except by the use of exaggerated or grotesque slopes, but leisurely motion. This particular alphabet with its soft, easy-flowing outlines, its rounded serifs and its comfortable slope has, indeed, a pastoral effect and conjures up visions of warm landscapes with tall grass swaying gently to the summer breeze and perhaps a solitary horse moving lazily across the picture. . . . It is essentially restful but, like all sloped work, may be made more or less so by increasing or reducing the slope.

In a slightly different category comes the well known advertisement, "STOP, START, GO." (See illustration page 419). Movement is conveyed, without a doubt, by the varying slope but the letter form is hard as befits the conception of so mechanical a subject! Little need be added regarding the construction of alphabet 5; it is perfectly straightforward and if strict attention is given to consistency in slope it will be found comparatively simple in execution.

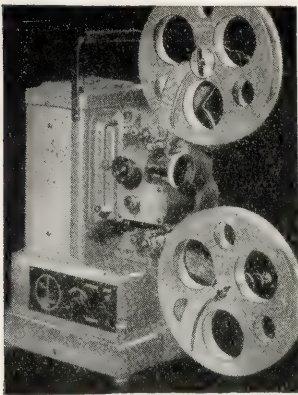
With many of these alphabets, a special lettering pen will be found invaluable. The drawing pen referred to

(Continued on page 419)



Some of the pens used by the author: 1. Compasses for ink. 2. Draughtsman's pen for ink. 3. Nib for script work. 4. Square point pen. 5. Round point pen.

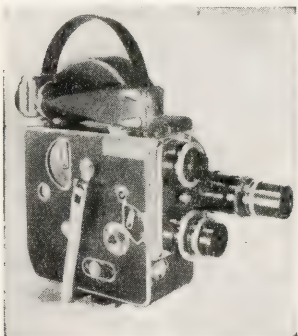
PRACTICAL GIFT SUGGESTIONS



BOLEX

The Bolex G model has attained popularity in recent years such as no other projector at the price. If you have handled a Bolex you will appreciate its many fine points but if not we invite you to see one in our showroom. The prices of the Bolex G type projectors are:

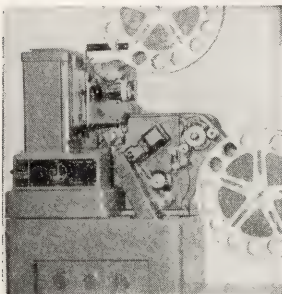
G 816 for 8 and 16 mm. films **£52**
 G 916 for 9.5 and 16 mm. films **£52**
 G 3 for 8, 9.5 and 16 mm. films **£63**



PAILLARD

The serious amateur's ideal camera can be had for 8 mm., 9.5 mm. or 16 mm., the latter being the most popular model. The Paillard incorporates practically the same features as the professional camera, including 3-lens turret, visual focuser, 5 speeds, semi-automatic threading and the option of motor or hand drive. The prices of the Paillard are:

H16 for 16 mm. films, f/1.5 **£45**
 H9 for 9.5 mm. films, f/1.5 **£45**
 H8 for 8 mm. films, f/1.9 **£43 10s.**



BOLEX-SOUND

The Bolex Talkie is a masterpiece of Swiss workmanship. The "Projector" is basically the same as the G 3, thus a brilliant steady picture is assured. The sound is unbeatable on 16 mm. due to the combination of high efficiency optical system with a high fidelity amplifier and large loud speaker. Gramophone, Microphone and Film sound can be mixed. Price complete ... **£132 10s.**

GUARANTEED USED CINE CAMERAS. 7 days' approval—5% for cash	
16 mm. Zeiss Magazine Camera, takes Kodak magazine films, 3 speeds, f/1.4 Zeiss Sonnar lens ...	£34 10 0
16 mm. Bell & Howell Model 141, takes Kodak magazine film, f/1.9 lens, 4 speeds, case...	£35 0 0
16 mm. Victor V turret, 5 speeds, hand crank, visual focussing, f/1.9 Dallmeyer lens. Cost £47 ...	£22 17 6
16 mm. Paillard turret, 5 speeds, hand crank, visual focussing, f/1.4 Hektor lens, fitted rear focuser, de luxe case. Cost £60. As new ...	£49 0 0
16 mm. Siemens Magazine "B", 3 speeds, f/2.8 Busch, portrait lens, case. Cost £30	£16 17 6
16 mm. Cine Kodak "B", 100ft., f/1.9 lens, case. Cost £31 10 ...	£10 15 0
16 mm. Cine Kodak "BB", 50ft., f/3.5 lens, case. As new. Cost £15 ...	£9 17 6
9.5 mm. Dittmar, 50ft. Model, built-in Photocell meter, f/1.8 Berthiot lens, filter, case. Cost £34 ...	£23 17 6
9.5 mm. Argus, 3 lens turret, motor reverse, spring footage meter, for 50 ft. and 100 ft. spools, many other features. De luxe case ...	£17 10 0
9.5 mm. Dittmar, 30ft. Model, optical meter, f/1.8 Berthiot lens ...	£11 19 6
9.5 mm. Dekko, f/1.9 Dallmeyer lens, 3 speeds. Cost £11 17 6 ...	£6 19 6
9.5 mm. Dekko de Luxe, f/1.9 Ross lens, 3 speeds, new gate. Cost £15 15 ...	£11 10 0
9.5 Pathe H, f/2.5 lens, variable speeds, as new. Cost £8 ...	£5 19 6
9.5 Pathe H, f/1.5 lens, variable speeds, as new. Cost £13 ...	£9 5 0
8 mm. Keystone Double '8', 3 speeds, D.V. finder, will also take 30 ft. single "8" films. f/1.9 Dallmeyer lens ...	£12 10 0
8 mm. Dittmar Photocell camera, using double "8" film, built-in Photo-electric meter, 2 speeds, f/1.8 Berthiot lens. Cost £28 ...	£18 10 0
8 mm. Bell & Howell Double 8, speeds 16, 24, 32 and 64, f/3.5 lens. Cost £22 ...	£13 17 6
8 mm. Cine Kodak, f/3.5 lens. Leather case. As new. Cost £10	£7 5 0
8 mm. Emel, f/2.5 Berthiot lens. As new. Cost £10 10 0	£7 19 6
8 mm. Bell & Howell turret, 4 speeds, f/2.5 Mytal lens, case. Cost £48, as new ...	£37 10 0
8 mm. Paillard turret, 5 speeds, visual focussing, 100 ft. capacity, f/1.5 Hugo Meyer lens, case. As new. Cost £51	£39 17 6

"Christmas comes but once a year" has many of us it may be a long time before we all strive to make 1939 joyful for our Family they would all of them appreciate a Cine projector themselves. On this page we make your choice now and if you should be free, and with

TANAR SOUND

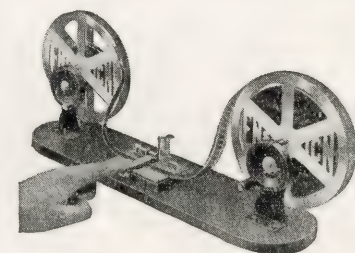
When you have heard Tanar sound on 16 mm. film, you are sure to agree with us that it marks a big step forward in Amateur Talkies. Simply by fitting the Tanar-Link Unit to your present machine—any Sound projector can be converted—you can avail yourself of the "low cost" Tanar recording service. For as little as 38/6 per 100 ft. commentary and music can be "linked" to your film. The



TANAR-Sound
A Film

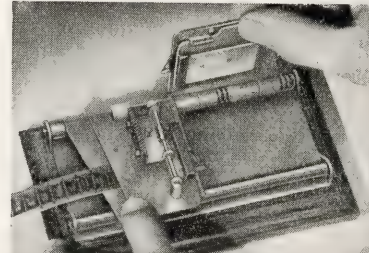
WHATEVER YOUR REQUIREMENTS YOU ARE SURE TO BE SATISFIED

BOOKS	FILMS	LENSES	SPLICERS	REELS
Ideal for the Winter Evenings.	300 ft. 9.5 mm. Silent.	Camera Lenses with standard thread for Bell & Howell, Ensign, Dekko, Argus, etc. £ s. d.	Every one with a collection of films should have a splicer. If you do extensive editing a first class job is wanted, but if it is simply required for repairing breaks, then a cheap one will do.	8 mm. 200 ft.
Art of Film Production. s. d.	Full Steam Ahead ... 30 0	1 in. f/1.5 Dallmeyer Speed ... 10 0 0	Ensign Popular : £ s. d.	8 mm. 400 ft.
Buchanan ... 5 0	Jackie's Fire Brigade... 30 0	15 mm. f/1.5 Dallmeyer. Wide Angle ... 10 0 0	8 mm. ... 17 6	8 mm. 200 ft. K
Cine Amateur Workshop, Otley ... 5 0	Our Gang out for Fun 30 0	15 mm. f/2.9 Dallmeyer. Wide Angle ... 6 0 0	9.5 mm. ... 17 6	8 mm. 200 ft.
Cine Titling Simplified. Abbott ... 2 0	Circus Days. Cartoon 30 0	2 in. f/2.9 Dallmeyer. Telephoto ... 8 10 0	16 mm. ... 17 6	Howell ...
Cine Titling Simplified. Abbott ... 2 0	Easy Street. Charlie Chaplin ... 30 0	3 in. f/4 Dallmeyer. Telephoto ... 5 5 0	Ensign Universal for 8, 9.5 and 16 mm. ... 3 3 0	9.5 mm. 200 ft.
Exposing Cine Film. Smethurst ... 2 0	A Gallant Fireman. Charlie Chaplin ... 30 0	3 in. f/3.5 Dallmeyer. Telephoto ... 9 4 0	Cinea for 16 mm. and 16 mm. ... 1 17 6	9.5 mm. 300 ft.
Film Technique. Pudovkin ... 3 6	Hungarian Rhapsody No. 2 ... 2 11 6	3 in. f/2.9 Dallmeyer. Telephoto ... 10 10 0	Dittmar for 8, 9.5 and 16 mm. ... 1 12 6	9.5 mm. 400 ft.
Filmcraft. Brunel ... 3 6	Across Europe with Jack Hylton and His Band ... 4 0 0	OTHER CAMERA LENSES	Pathe Mender, 9.5 mm. ... 6 6	16 mm. 400 ft.
Filming on a Titler ... 2 6	Bobby About Magazine ... 2 2 6	1 1/2 in. f/4 Dallmeyer for Filmo "8" ... 5 10 0	HUMIDOR CANS	16 mm. 400 ft.
Making Home Movies. Otley ... 3 6	Juggernaut. Boris Karloff ... 12 3 0	1 1/2 in. f/1.8 Dallmeyer for Filmo "8" ... 8 0 0	8 mm. 200 ft. Cydon 1 3	16 mm. 400 ft.
Talking Pictures. Brown ... 12 6	360 ft. 16 mm. Sound.		9.5 mm. 400 ft. Cydon 1 6	16 mm. 800 ft.
Writing for the Films. Fawcett ... 3 6	Sport Parade of The Year ... 5 5 0		16 mm. Cydon ... 1 6	Howell ...
Cinematography for the Amateur. Reyner ... 10 6	Camera Thrills ... 5 5 0			16 mm. 1,600 ft.
Trick Effects with A Cine Camera. Bulleid ... 2 0	Egypt. Pictorial 5 5 0			16 mm. 1,600 ft.
Practical Set Structure. Otley ... 5 0				Howell ...
Ideas for Short Films. Strasser ... 2 6				



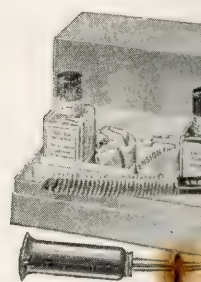
POPULAR EDITOR

Models are available for editing three film sizes, 16mm., 9.5 mm. and 8 mm. Two 3-1 geared rewind arms are fitted on a curved baseboard and a popular splicer and bottle of cement are included. For 16 mm. Reels ... **£2 2 6**
 For 9.5 mm. Reels ... **£2 2 6**
 For 8 mm. Reels ... **£2 2 6**
 Any model without splicer ... **£1 5 0**



UNIVERSAL FILM SPLICER

Fitted with automatic dry scraper constructed to prevent excessive scraping of the base. Trimming of the ends and the actual joining are carried out in one movement. The "Universal" will splice 8, 9.5 and 16 mm. Silent and Sound films. Price ... **£3 3 0**



PROJECTOR SERVICE
 No Projector is complete without one. Included are, one can, gate brush, lens solution and one each Sylva and gate polishers. Complete ...

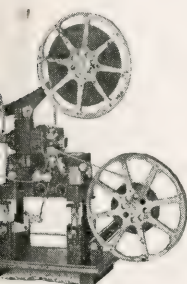
Telephone :
 ABBey
 1611

London Cine C
 ST. STEPHENS HOUSE, VICTORIA

IONS FOR CINE ENTHUSIASTS

has a very real significance this year and since for
e we spend another Christmas at home, let us
amilies and Friends. Father, Son, Best Friend—
Cine Show—especially if they could operate the
e many suggestions for Xmas Gifts. Why not
uld want advice, our service is at your disposal—
without obligation.

ND FOR 16mm.



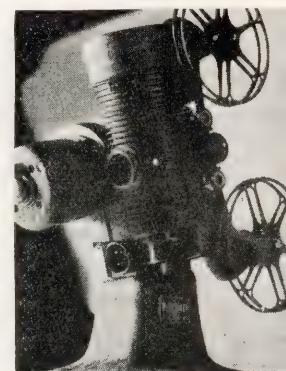
TANAR-LINK on
Filmosound

Tanar-Link system opens the
door to countless possibilities.
Colour films may be now
accompanied by sound; several
different commentaries can be
made for the same film —
commentaries in different lan-
guages can be made for the
same film.

Tanar-Link is something new,
different, progressive and
above all, less costly. Let us
give you a demonstration in
our theatre; there is no
obligation.

GUARANTEED USED PROJECTORS. 7 days' approval—5% for cash

16 mm. Bell & Howell 129D, 1,600 ft. spool arms, 750 watts lamp, 1½ inch lens, voltmeter, reverse and separate rewind, very good condition and sup- plied with new 750 watt trans- former	£55 0 0
16 mm. Gebescope Talkie Model "A". The quietest running talkie obtainable, ideal for home use. As new, used only for demonstration. Cost £95	£45 0 0
16 mm. Gebescope Talkie Model B, similar to above but with two synchronised loud- speakers and more powerful amplifier. Used for demon- stration only. Cost £135	£60 0 0
16 mm. Amprosoud Talkie Model "N", a very complete outfit, AC/DC amplifier with 8 watts output, 750 watt lamp, sound and silent speeds, still picture device, reverse, 12 in. loud speaker, 2, 2½ and 3 in. lenses, 2 50 ft. speaker cables, spare photocell, spare exciter and projector lamps, 3 spare valves, transformer. This outfit cost over £160 and is in perfect order	£110 0 0
16 mm. Kodascope EE., 300 watts, built-in transformer, carrying case, as new	£19 10 0
16mm. Specto, 3.5 amp. lamp, built-in transformer, separate lamp and motor switches, with case and spare lamp	£14 10 0
16 mm. Siemens Home, 200 watts lamp, still picture, clutch, reverse, self-contained resistance, travelling case, used for demonstration only	£26 0 0
16 mm. Agfa Movector, 3.5 amp. lamp, optical framing, etc. Cost £45	£21 0 0
9.5 mm. Pathe "H" Trans- former model, as new	£8 10 0
9.5mm. Pathe Home, motor, Super-attachment, resistance, Cost £13	£5 17 6
9.5 mm. Eumig P111, 300 watts lamp, as new	£11 17 6
8 mm. Kodascope 50R, 300 watts lamp	£8 17 6
8 mm. Siemens H8, 200 watts lamp, as new	£29 0 0
8 mm. Siemens H8, 250 watts lamp, as new	£31 0 0
8 mm. Agfa Movector, 200 watts lamp, case	£13 10 0
8 mm. Specto, 100 watts lamp, 1 inch lens, transformer, case, 2 reels	£13 12 6



BELL & HOWELL FILMO "8"
Bell & Howell equipment has lo-
enjoyed the reputation of being t-
Rolls Royce of cine apparatus. T-
8 mm. projector with its all-enclos-
geared drive, self-contained resistanc-
for all voltages and brilliant illuminatio-
is the most expensive—and the best-
projector for the small gauge film.
The Filmo is by far the quietest ci-
projector we have used and is a re-
joy to handle. Complete in handson-
case with instruction manual, t-
price is £50 0

IFIED IF YOU DEAL WITH THE LONDON CINE CAMERA COMPANY

REELS	SCREENS	EXPOSURE METERS	FILMS	USEFUL SUNDRIES
200 ft. Cyldon 1 9	A good screen will "round off the show" besides in- creasing the brilliancy of the picture, especially the "beaded" type. CELFIX type	Don't waste film. An exposure meter ensures accurate exposure every time. £ s. d.	For all 9.5 mm. Projectors, just right for youngsters. MICKEY MOUSE	s. d.
200 ft. Cyldon 2 6	27 x 20 Silver ... £ 3 10 0	Weston Cine Model 819 ... 5 19 0	That Bracing Sea Air. 30 ft. ... 3 9	Projector Gate Brush 1 0
200 ft. Kodak ... 2 6	40 x 30 " ... 4 12 6	Pigskin Case for above ... 10 0	That Bracing Sea Air. 30 ft. ... 3 9	Weld-tite Film Cement 1 9
200 ft. Bell & ... 3 0	52 x 40 " ... 6 0 0	Weston Junior Photocell ... 4 10 0	Bandmaster Mickey. 30 ft. ... 3 9	Pocket Film Viewer ... 7 6
200 ft. Cyldon 1 9	27 x 20 Beaded ... 4 10 0	Pigskin Case for above ... 7 6	At the Carnival. 30 ft. 3 9	Bool Fader—automatic £3 10 0
300 ft. Pathe 2 6	40 x 30 " ... 6 10 0	Sixtus Cine Meter 5 5 0	Mickey Enlists. 30 ft. 3 9	Lens Cleaning Solution 1 0
400 ft. Cyldon 2 6	52 x 40 " ... 8 0 0	Sixtus Universal for Cine and still photography 5 5 0	Mickey Life Saver. 30ft. 3 9	Camera Oil, per bottle 1 0
400 ft. Cyldon 2 6	LUMAPLAK	Horvex Photocell Meter ... 5 5 0	CHARLIE CHAPLIN	Projector Oil, per bottle 1 0
400 ft. Kodak 3 6	30 x 22 Silver ... 17 6	Amplifier for Hor- vex, reading ob- tained in darkest corner ... 2 2 0	The Caretaker. 120 ft. 13 0	Sylvet Lens Polishers 9
400 ft. Ensign 3 6	40 x 30 " ... 21 0	Smethurst Avo Highlight Meter and Case ... 3 7 6	Tailoring. 30 ft. ... 6 6	Film Cleaner, per bottle 2 0
800 ft. Cyldon 7 6	30 x 22 Glass Beaded 27 6	Blendux Cine Meter ... 3 7 6	The Watchmaker. 30ft. 6 6	Film Stains, Blue, Green, Scarlet, Orange ... 2 6
800 ft. Bell & ... 16 6	40 x 30 " ... 27 6		Kind Hearted Charlie. 60 ft. ... 6 6	Humidifier, per bottle 2 0
1,600 ft. Cyldon 15 0	ROLLER SILVER		Coming Home Late. 120 ft. ... 13 0	Scratch Proof Solution, per bottle ... 5 0
1,600 ft. Bell & ... 27 6	With side stretchers:		Exchange is no Robbery 30 ft. ... 3 6	Rear Focuser for Paillard Camera £2 10 0
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	39 x 29 ... 1 13 0			
	51 x 39 ... 2 13 0			
	63 x 48 ... 4 5 0			



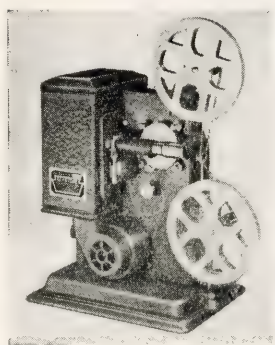
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Readers' Films

ROYAL BOTANIC GARDENS. By Dr. G. Millar Lamb. 350 ft. 16 mm. Colour.

This is a pageant of beautiful colour; indeed, we ran through portions of the film again for the pleasure of a further look at some of them. The colour is used, in the main, expressively, but even so, the film is over-long. One needs to be very interested in flowers if the attention is not to wander somewhat.

The flowers are, as it were, paraded (and most successfully) before us, so that it is rather as if we are turning over the leaves of an album of still photographs. True, action is included wherever possible. The shot, looking down, of a bed of flowers over which a shadow passes, is a case in point.

Action in films of this kind does not necessarily mean shots of people walking about. More than a few such shots can be very boring. It can be sufficient to show the rustling of foliage in the wind. And if there does not happen to be a wind, get somebody to shake the foliage slightly (but make sure, of course, that his hands do not appear in the picture).

Hands can be featured usefully enough. One can film somebody plucking a flower, or savouring its bouquet, and so on. But with all these expedients a film of this subject must necessarily be somewhat static.

Distracting Attention from Lack of Action

The remedy does not lie alone in instilling artificial action into it, but by distracting attention from the lack of action by including *comment* in the film: subtitles telling us something about a few of the flowers, an historical note on the Gardens, etc. In this way the shots do not remain just attractive pictures, but become a light dissertation on horticulture.

In order to get over the problem of colour matching, the author has inserted a considerable number of very nicely executed wipes and dissolves of just the right leisurely (but not too slow) tempo. There are, however, rather too many of them, and it does not seem necessary to wipe from a title. Camera-work is very efficient and the film hangs together well. A Leader has been awarded.

SWITZERLAND. By F. E. Howard. 150 ft. 8 mm.

The main and credit titles of this film follow out an idea quite frequently seen in professional films but rarely in amateur productions. The camera roves from one to the other, the titles being placed on a rug apparently on the floor. There is much to recommend this procedure but, if it is used, the background should have some relation to the subject matter of the film. For instance, in the film, "A Star is Born," the main and credits appeared as neon lights and posters on hoardings (the story dealing with the rise to fame of a film actress); the camera swooped round to each to suggest that they were all grouped in the same area to "advertise" the film.

A tartan rug would be a suitable background for a film of a Scottish holiday, but any sort of rug does not seem to be particularly applicable for one of Switzerland.

Reviewed

By The EDITOR

One could strew the floor with travel literature and place the titles on them at various points ; the nature of this background would be such that letters would not show up against it very well, but they could be put on thin strips of black card : a strip for each line, not a card to take the complete title, for if one uses that, most of the background would be lost. Stand-up block letters could also be usefully employed.

Plasticine could be used to suggest mountains and the lighting so arranged that the contours are thrown into relief. A great deal would, of course, be needed for a "general" background, but it could be used as a single stationary background for all of the titles. Then for a film of baby's bath, the main title could be lettered on the sail of a toy boat floating in the bath ; after dwelling on this the camera could swoop up to, say, a shelf on the wall above, the credit title being lettered on a card placed against pots and bottles used for baby's toilet.

For a film dealing with older children, one could make use of their toys on the floor. For example, the main title could be lettered on the lid of a partially open box containing a doll, and then the camera could swoop to other toys bearing other cards propped up against them. It is essential that the camera *should* swoop ; it should not meander leisurely from title to title. That would be tiresome to watch.

Avoid Abbreviations

With a little ingenuity much could be done with a toy train. The camera could follow it on its short journey round the room, the station, tunnels, etc., bearing the titles. Each individual case will present its own problems of lighting and focussing and you will need to experiment for yourself, but if you need assistance we shall be glad to advise through our Enquiry Bureau.

And now to return to "Switzerland." One of the sub-titles refers to the fact that boys of a certain school went there for a holiday and "during the next 15 mins. they are going again." The idea is quite bright, but the abbreviation, "mins." for "minutes" is annoying. Abbreviation should not be used in sub-titles ; sometimes, of course, their use is dictated by the fact that there are not enough letters to go round ; in that case there is nothing for it but to think up another title.

The film opens with shots of the English landscape from the train, shots from the boat, the train starting out from

Reflections often make a more satisfactory composition than the subject that yields them. Such a shot as this would always find a place in a library of incidental shots.

the French station and then, immediately after, a station signboard : "Brunnen." Surely we arrive at our destination rather too soon ? If we are to have shots expressive of the journey to France, why not a few of the journey through France and Switzerland ? We expect to see them.

It might be advisable to cut these introductory shots shorter so that a sort of near-montage effect is obtained—a very rapid impression rather than a factual record. If this is done, the lack of shots of the rest of the journey would not be so noticeable ; or the film could begin with the shot of the "Brunnen" sign.

A Case for Cross-Cutting

None of the shots is held on too long and most of them are significant, but the snowballing sequence would be improved by re-editing. There are shots of boys snowballing the camera (but aiming carefully so as to miss the lens !) followed by shots of a fight between two teams. In the latter shots the place of the camera is taken by boys in the immediate foreground, the position of the other team being more or less the same as it was in the preceding shots.

If the two types of shots are intercut, the audience will have the impression that the snowballs are being aimed not at the cameraman but at the other team. It is desirable that they should have this impression because otherwise both the boys in the film and the people in the audience will be conscious of the camera. The mechanics of film making should not be allowed to intrude in a film ; the ideal is that the audience should be so immersed in it that they forget it is a photographed record. But they will be forcibly reminded that it is, in fact, only that, if shots indicating the presence of the camera are included.

Were this shot of snowballing the camera a casual one, as it were ; that is to say, were it just a fleeting glimpse instead of being so plainly an interpolation, then

(Continued on next page)



The Film

for INDOOR PICTURES

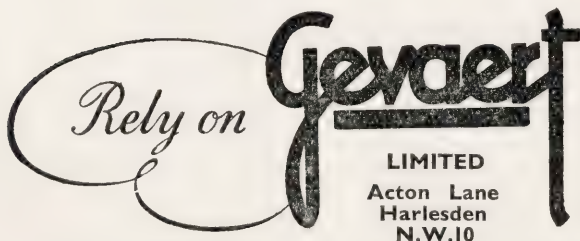
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Reviews of

(Continued from previous page)

no exception could be taken to it. Indeed, it would be useful in that, in the thick of the fight, the audience would momentarily take the place of the other team. But an audience would not willingly stand up for an appreciable time merely to be assaulted. Like the boys in the film, we should want to aim back. This particular shot is of considerable length, however, so that it holds up the film to make an Aunt Sally of the audience.

The intercutting can be quite simply carried out. Both this particular shot and the one which follows it should be cut in two and joined as follows: (1) Boys throwing snowballs at camera. (2) Boys still throwing them, but at other boys in immediate foreground. (3) Remainder of first shot. (4) Remainder of second shot.

Lack of Continuity

There is a good sequence in "Switzerland" showing the boys on a climbing expedition. It is well photographed and there are close shots of boots churning up the slush. But cut into it is a medium close shot, apparently an interior, of some boys drinking. Doubtless they stopped at a half way house, but we must not be suddenly confronted with them inside it; they should be shown going in. Were it a complete sequence instead of one short shot, it could be introduced by a sub-title without the necessity for a linking shot, but it would still be desirable to "cheat" in a shot of, for example, feet going in at a door. This could be done at home.

We understand that this is a first film; as such it is very commendable. An attempt has been made at continuity, camera-work is quite decisive and, in the main, the shots are significant. A Leader has been awarded.

WE TOOK THE DOG. By J. Blair. 350 ft. 16 mm.

There is, of course, quite a lot of the dog, but for the most part he is shown aimlessly pottering about, doing nothing in particular. Certainly the idea of using the dog as a continuity link is a good one, but it is not sufficiently well worked out. In view of the fact that he does nothing, he is featured unduly. One does not, it should be added, expect a dog to do very much, but at least he could serve to introduce places of importance instead of invariably being shown nosing round unidentified locations.

We are told by people who should know that it is stupid to attribute human emotions to animals, for in many cases it is doubtful whether they experience them, and in many more quite certain that they do not. What appears to be emotion, so they tell us, is usually the result of reflex action. Fabre, for instance, has been condemned because he pictures the Praying Mantis as a predatory creature with a joy in killing and his victims as going through all the emotions of paralysed horror.

If, however, we are going to build a book or a picture round an animal we must necessarily "humanise" it to a certain extent otherwise there is no common ground on which animal and audience can meet. But the author of "We Took the Dog" has not "humanised"

Readers' Films

his chief actor. He has been content to picture him searching for interesting new scents or taking a run in fields. The result is that we cannot summon up much interest in him. He is just another dog.

Yet there were many opportunities that could have been taken. As a case in point, about two thirds of the way through the picture is a shot, apropos of nothing, of a signpost bearing the legend: "Beware of Trains." There was no point in including it because we do not even see a railway track, but it could have been made the basis of an effective little sequence on the following lines:

Dog cavorting about; he strays onto railway track; wanders happily along; close-up of signpost: "Beware of Trains"; dog running along track; in distance, behind him (dog not seen, so shot can be taken at any time) a train appears; signpost: "Beware of Trains"; dog stops to sniff at sleeper; train appears closer. Alternate shots of dog and train until you have worked up the excitement sufficiently well. Careful cutting will be needed because, of course, the train shots will have been taken at a time when the dog was nowhere near the line.

Manufactured Excitement

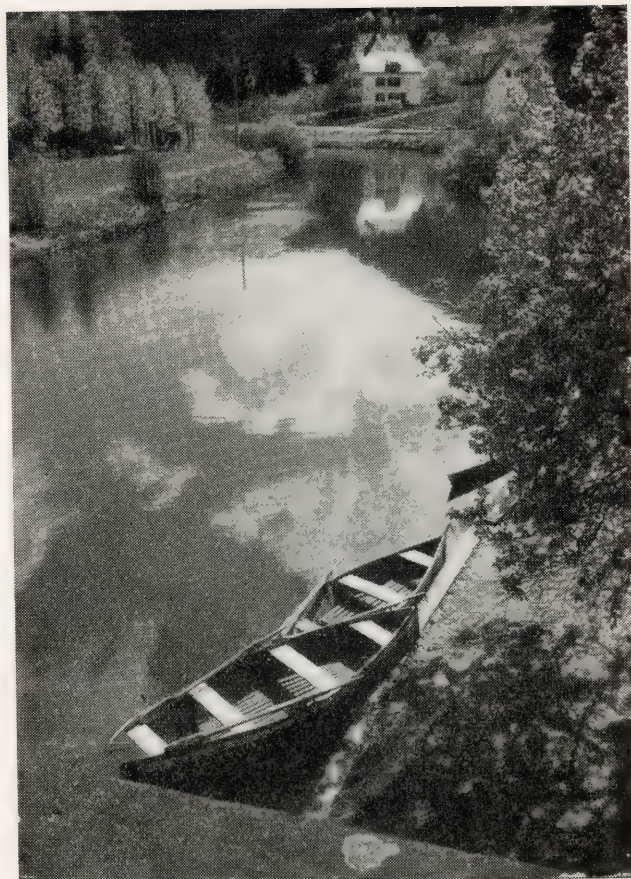
The last shot of the dog should show him looking round suddenly (if the cameraman whistles him that should do the trick) and then darting out of picture (but not towards camera, because the train is presumed to be coming from that direction). If he is a well trained dog he will run to his master who could be standing out of camera range at the side of the track and who would call him immediately he has turned round towards the camera. Cut to close shot of train thundering along.

If you use a tripod you can make the "escape" more exciting and convincing. Most of the shots of the dog would have been taken from the track, but for the final shots set up the tripod alongside it, but not so that the camera takes in a broadside-on view. When he has run out of the picture (12 f.p.s. would be advisable) keep the camera in position and wait until a train approaches. Start to film (still at 12 or even 8 f.p.s.) when it is just behind you.

Then when you come to edit the film you can make it appear quite obvious that the dog jumped out of the way only in the nick of time, because immediately he has jumped the train would rush by. You manage this by trimming the shot of the dog just *before* he finally leaves the frame and the beginning of the shot of the train so that the shot begins when the train is already just in the picture.

The tripod is, of course, necessary so that it can be shown that the location is the same. If the train comes in at only a slightly different angle from that from which the track was filmed, much of the spontaneity of the effect will be lost. The sequence could be introduced by some such sub-title as: "Why Fido has decided to learn to read."

In the beginning of "We Took the Dog" there are shots of him playing with another dog, then one of him in a stationary car, then the dog out of the car again.



That single shot of the car is intended to indicate a journey, but one does not appreciate this until later. Here economy of effect has been carried too far. More shots were needed and the car should have been shown moving.

The composition is balanced by the boat in the foreground. This photograph is not, of course, of cine frame proportions, but this rule of balance by foreground interest applies to all compositions.

It would have been useful had there been sub-titles to help feature more strongly the theme of the film. Thus they could be written as though they were the dog's own words, e.g., "Huh! The missus is going to take me for a walk. I know what *that* means!" The following shots would show him walking meekly to heel and being peremptorily called back when he strays. Sub-title: "Now when young Master Jack takes me out. . . ." Shots of dog leaping up excitedly at small boy and of their games together.

Informative titles should be written in the same style . . . "Had immense time in Elliot's Spinney. Finest lot of trees to nose around in the county" . . . "That curly-coated fellow who runs Mr. Johnson's farm is a decent chap. Showed me no end of interesting places." Shots of our dog and the farm dog getting acquainted, gambolling together, etc., would follow. If, however, sub-titles of this kind are included, the main title would have to be altered, for it would be less the case of "we" taking the dog as of the dog taking us.

The theme of "We Took the Dog" is commendable, but the author has not exercised sufficient selection in the filming; too often the insignificant, having no direct relation to it, is pictured. Camera work is quite good.

Flattish front lighting with a minimum of modelling light, yet perfectly balanced. A scene from "Young Mr. Lincoln," released this month.



DECEMBER releases comprise an interesting assortment of productions without anything particularly outstanding. There is one that should excite considerable interest—Korda's *The Lion Has Wings*. It includes shots of the take-off and return of the R.A.F. Kiel Canal raiders. Unfortunately, the Press show will not have been held until after this issue closes for press. I understand it is a part documentary, part fictional.

Since story values are not notable in the current releases, it may be useful this month to study the lighting. Each of the films presents interesting contrasting examples of lighting technique, a thing too often taken for granted in movies. Every subject needs a differing method, yet most of the films to be discussed reach the high standard set by such foremost lighting experts as James Wong How, Dave Able, Hal Mohre and our own Mútz Greenbaum.

Too Low Intensity

First there is the British Paramount comedy, *This Man in Paris*, a welcome return of Barry K. Barnes, Alastair Sim and Valerie Hobson, in a sequel to *This Man is News*. There is fun, action and drama in it, with an impressive dead body, a beautifully faked knife sticking in its chest, cochineal blood oozing out and the newspaper background as per before. Photographic backings abound, but the interiors have a type of lighting too often found in British films. The contrast, particularly in the salon scene, is beautifully balanced, but the overall lighting intensity is far too low. There is a crispness lacking, somehow, that would have placed it high, for there are endless opportunities to use plenty of light, to the ultimate benefit of the whole production.

The Sun Never Sets (Universal) is exactly opposite from the point of view of the lighting. Here it is crisp, sharp, with characters clear cut against a well balanced background. In this film with Douglas Fairbanks, Jun., and Basil Rathbone, Hollywood again handles reasonably well (but with too much sentiment) the Empire theme,

PROFESSIONAL FILMS :

DECEMBER RELEASES

Lighting Technique

IN CURRENT FILMS

By H. Chevalier, A.R.P.S.

with the R.A.F. to provide the thrills. Aerial shots are good, while the trick explosion scenes, when a heavy bomb finds its mark on the secret war propaganda station and kills all therein from concussion, is first rate stuff. Watch here for the cut between the explosion proper and the shots either side.

The settings are painted with the new light-balanced paint, originally tried out in Universal's *Three Smart Girls Grow Up*. Briefly, the head of the art and camera departments made endless photographic tests to find suitable colours to take the place of the greys and blacks normally used for decorating interior settings. After considerable experiment, a series of standardised colours was evolved, all of which had a known photographic value, enabling a set to be painted and lighting prepared beforehand with the certainty that when actually used for shooting, lighting changes would be reduced to a minimum. The standardised shades are pastel tones consisting of a violet-grey, a blue-green, a pink and a tan. Each is subdivided into four standardised shades ranging

(Continued on page 408)



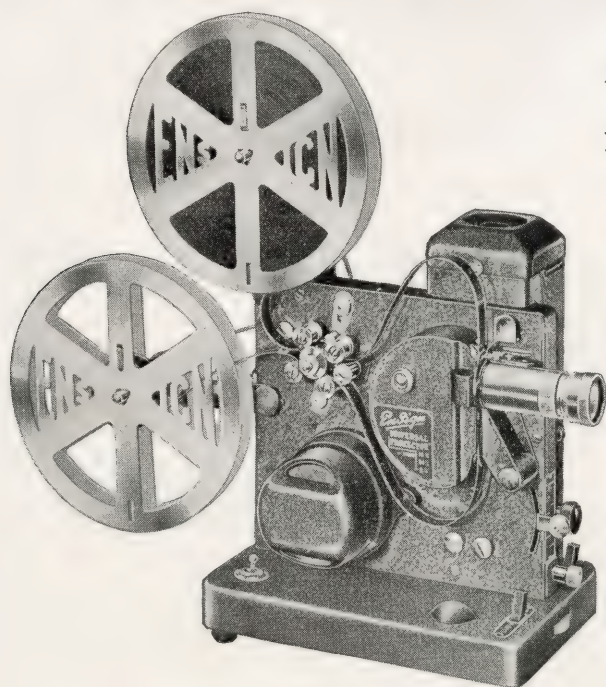
A shot from "The Sun Never Sets." The backgrounds are painted with the new standardised pastel shades described in these notes. Lighting: high intensity.

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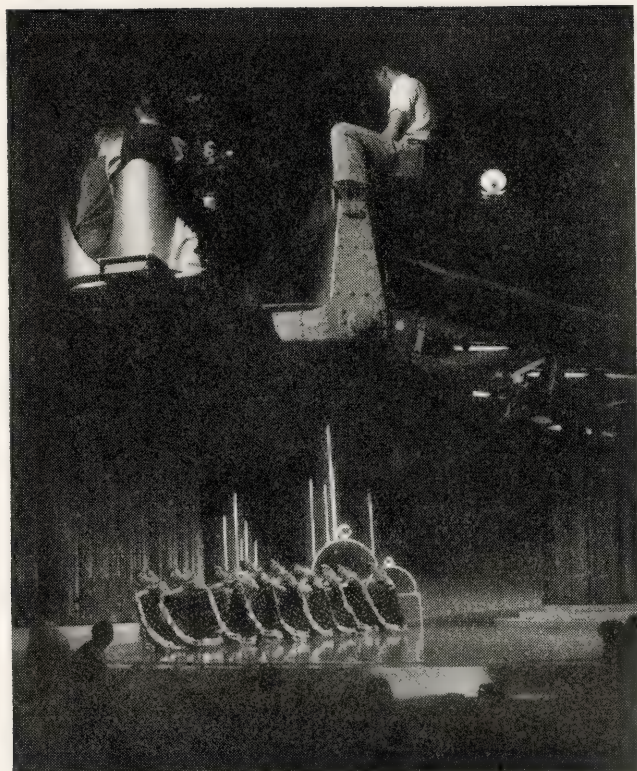
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from No. 1, a light shade, virtually a pure colour, to No. 4, a dark shade—giving 16 shades for set colouring. Incidentally, the dark shades are produced by “greying” the colour—not deepening it.

A scene from “*Man About Town*” in the making. Here is high contrast lighting beautifully executed.

Thus a set may have walls painted two shades of pink, with columns and skirtings of light tan and the foreground contrast of, say, blue-green. A brilliant picture is thus produced with greatly reduced lighting levels, resulting in a saving both in time and lighting costs. In this particular film the photographic effect is outstanding. This entirely new technique can successfully be used, with slight modifications, in amateur work, and I should be pleased to make suggestions if desired.

In *Wife, Husband and Friend* (20th Century Fox) Warner Baxter, Loretta Young and Binnie Barnes appear in a new “twist” in singing films. It is good comedy, but a little too complicated, a mistake in productions that aim at lightheartedness. Here the lighting is of a different school—the “natural” variety. This method subdues the halo effect around heads and eliminates heavy splashes of light over furniture and walls, yet suggests perfectly a well lighted apartment. Detail is crisp, clear and well modelled without being underlit. A large number of small power lamps (baby spots) have been well utilised and the larger units heavily diffused. *Wife, Husband and Friend* is an effective example of this type of set illumination, often referred to as “semi-diffused” technique.

The film contains several well produced minor effects, among them a water jug cracking when Warner Baxter sings in the bathroom and later a mirror cracking from

At Your Cinema This Month

(Continued from page 406)

top to bottom. Are they broken by pellets? See if you can spot them, but don't forget that a pellet moves rapidly. Even so you may just see it arrive if you are lynx-eyed.

Christmas Week brings Paramount's *Man About Town*, a light hearted musical show with Jack Benny, and Rochester, the dancer. In this better-than-average musical, the camera-crane work is a joy in the stage dancing scenes, staged against giant drapes and a decorative motif of neon tubing, on an amazingly highly polished floor. There is high contrast lighting of no mean order. The skilful avoidance of high-lighting on the background, which is beautifully graduated from velvety black to a grey-white at floor level, and the brilliant lighting on the dancing girls offset by that neon, is easily the most effective seen for some time.

Young Mr. Lincoln, presented by 20th Century Fox, with Henry Fonda, is a film dealing with Abraham Lincoln at the age of 23. Note the clever handling of the crowd scenes, particularly in the lynching sequences.

Fake Snow

It seems that every cinematic dodge is resorted to, from the over-the-hill fade-out to rhythmic cutting. Lighting is nicely balanced to the action. In the many exterior scenes and in those simulating outdoor settings (using photo-backings and fake snow—probably powdered Gypsum) it is handled in a masterly way. The naturalistic method is adopted—no head halos to over-sentimentalise the acting. The lighting generally is frontal, slightly flattish, with a minimum of modelling.

Five Came Back (Radio) is a drama of a lost plane, crashing in the South American jungle. Somehow jungle settings staged indoors invariably appear faked. They do here. A considerable part of the action takes place inside the plane. The slow decimation of the party, while the plane is being repaired by the two pilots, has a certain compelling interest, but it has not the gripping intensity which distinguished *Stage Coach*, a film with which it has certain superficial affinities.

Andy Hardy Gets Spring Fever (M-G-M) has several good split scene shots in the dream sequences. Mickey Rooney, the pivot of the film, falls in love with a school teacher. The series shows no signs of falling off so far, although Rooney is still inclined to “mug” a little too much. *Double Crime in the Maginot Line* (U.A.), a dubbed version of the French film, has little to teach in the way of lighting. It employs the typical French technique of side lighting with a minimum of top light.

A word should be said, in conclusion, for the newsreels. The companies are working under considerable difficulties but their productions reach a commendably high standard, good use being made of library shots to create atmosphere. Amuse yourself next time by trying to discover which are the new shots and which those drawn from their libraries.

celluloids and ensuring that they lie perfectly flat, is to use two sheets of thick glass, the bottom one being spring-loaded from below, so that the drawings are clamped between two sheets of parallel glass.

It may also be of interest to note that some workers prefer the peg-bar at the bottom of the drawings, so that the changing of drawings is simplified as the glass pressure-plate does not have to be lifted so far each time one is changed. In some cases, too, a latch or catch is provided to hold down the glass pressure-plate, but unless one is working very close to the limits of the area of the glass-panel, there is usually room to hold down the pressure-plate at each of the front two corners with the hands.

The second platen is shown in Fig. 14 ; it is made up from ply-board in the same way as the main platen. The difference between them, however, lies in the fact that this platen is provided with a hole cut through both boards, and a flashed opal-glass panel is inset in the hole. It fits, however, exactly in the same way as the main panel into the hole in the top of the desk, and by withdrawing the centre drawer of the desk, can be illuminated from below for silhouette work, as is indicated in the illustration referred to.

For Trick Effects

This platen can also be used for many trick effects by balancing-up the lighting on the top and bottom surfaces. As an example, it is possible to change the lighting very effectively by using two resistances in the circuits controlling the top and bottom lighting. Titles placed on the underside of the opal-glass panel can be made to appear by slowly illuminating the panel from

Designing a CARTOON BENCH

(Continued from page 396)

the underside. Care is obviously needed in working out such effects, and it is always advisable to make tests which can usually be worked in at the end of a roll of ordinary titles.

No mention has been made of further platens since their design depends to a great extent upon individual requirements. It may be of interest, however, to refer to one very useful platen which carries both vertical and horizontal traverses, so that a background may be "tracked" past the camera either from left to right or vice versa or from top to bottom or vice versa, while holding a drawing or title on a celluloid overlay on peg-bars fixed clear of the traversing slides. These traversing slides may be hand-operated or alternatively motor-driven by means of fractional horse-power motors, through suitable gearing.

A platen with a rotating platform is of occasional use when much varied work is being undertaken or when special effects are needed. It is a good plan to mark off the edges of such traversing slides with clearly indicated divisions, say 1/10th or 1/16th of an inch each, or alternatively to fix down a steel rule along the edges. Woolworth's steel folding rules in circular bakelite or metal cases are perfectly satisfactory for this work.

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AMATEUR cine enthusiasts are often called upon for all sorts of jobs: outside shows, documentary and propaganda film production, and to take charge of super cinemas. Often? Well, once, anyway. It happened like this.

A friend who had great experience as a builder, but not a lot of knowledge of films, decided to build a cinema. This sounds rather a bald statement, but he really did build it, and for a few weeks before the date he had decided for the opening, discovered that it was impossible to get a manager for some time. With commendable foresight, he approached a member of the amateur fraternity, and appealed for assistance to get the cinema open and in running order.

I should imagine it has been most people's ambition at some time to be in charge of a cinema, and the appeal certainly didn't fall on deaf ears. So an amateur took over, had a great deal of fun, and the satisfactory knowledge that the cinema had been opened, and was running well, before handing over to the new resident manager.

Always a Rush

First it was necessary to survey the conditions, and with only three weeks to go, it at first seemed impossible to have everything ready. I understand that there is always a rush to complete arrangements in cases like this, and the cinema in question was no exception. There were no seats, no carpets, no screen, very little interior decoration, no curtains, lights, or organ. No staff had been engaged, no films booked, and no publicity arranged.

Three weeks—it seemed that a miracle would be needed to be ready in time. The amateur, with the assistance of a friend, got

They Asked Me to Run

A racy account how an amateur (a member of a club) got a cinema open on time, with some interesting notes on cinema management.

down to it. All the major film companies were asked to send representatives, quotations for printing were obtained, and advertisements inserted for the necessary staff.

Then followed days—and nights—of furious planning and counter planning. Gradually some sort of order emerged from what seemed at first complete chaos. The carpets arrived and were laid, the seating followed, and gave an opportunity of working out the admission prices and position of each section. Tickets were ordered, and a machine to issue them. The Excise authorities appeared and proceeded to tie large balls of red tape all over the place, first of all assuring us gloomily that we should never be able to open in time.

Licenses

Meanwhile the painters were in occupation, transforming bare walls into a harmonious and colourful scheme. It seemed that that side would be well taken care of, anyway.

Licenses were the next bother. It appears that every action of a cinema manager must be covered by a license—he needs one to issue tickets, to show films, to open the cinema, to play music, to appear on the stage, to sell cigarettes and a host of other things. All these caused many a headache and a great deal of telephoning, but eventually all were in order except the license from the Excise people to issue tickets inclusive of

tax. This they informed us, still gloomily, would probably not arrive until some time after the opening night, and meanwhile, the machine must be kept locked.

By now, some idea could be gained of the interior of the cinema, and the number of employees needed. It was decided to hire an operating staff of four, together with a number of usherettes, a pageboy, doorman and car park attendant. Cleaners were also needed, and a cashier and organist. From a host of applicants, mostly wildly unsuitable, the requisite staff was gradually weeded out, the intervals being spent interviewing the film distributors' representatives, who proceeded to make the poor amateur's life a misery.

All their films, apparently, were epic productions, each would pack the theatre at every performance, and any of them could be obtained for a mere song—well, half the theatre takings, anyway. Once again it was necessary to do a little weeding, and after a while it emerged that terms were not so hard, and film bookings not such an impossibility as first appeared.

It might be of interest to record the method of professional booking. Films are

To the readers of AMATEUR CINE WORLD **AN EXPLANATION**

For TWO REASONS it is possible that, for the period of the war, readers who are not regular subscribers may find difficulty in obtaining AMATEUR CINE WORLD.

Reason No. 1.

In war time the demand for AMATEUR CINE WORLD should increase considerably and it will be difficult to estimate the number to print month by month.

Reason No. 2.

Owing to war time restrictions and control the publishers of AMATEUR CINE WORLD, in common with the proprietors of most periodicals, have decided that all future issues will be sold to newsagents on the basis of "no returns."

The effect of this decision must be that newsagents will be careful to order no more copies than they can safely reckon to sell, and in some cases their supplies will not be equal to public demand.

TO MAKE CERTAIN that you get your copy of AMATEUR CINE WORLD regularly it is necessary to place a standing order with your newsagent or local bookstall. A postal subscription direct from this office, of course, does just as well.

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AMATEUR CINE WORLD

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A Professional Cinema

hired usually on a percentage basis, the distributor taking from 25% to 50% of the takings at the cinema, according to the quality of his product. Occasionally it is possible to book for an agreed figure, especially in the case of second features and Sunday programmes.

Thus a first feature may cost 35% of the takings, with a second feature booked at a flat rate of a few pounds (less than the hire of a substandard film, usually). It is also usual to book a number of films at one time, in fact, many companies insist on this, and one cannot take their finest films without booking a definite number of others on their list. This is known as block booking. There is also in operation a ban which prohibits cinemas from showing films at the same time as certain others in the locality.

Certain percentages of British films must be shown to conform with the Quota, and care had to be taken to observe this. As a matter of fact, the amateur concerned had a sneaking fondness for British films, and much more than the required quota were booked. Rather to his surprise, they proved a huge success, and justified a rather risky experiment.

By now, little more than a week remained before the opening date. The staff were measured for uniforms, and given a little preliminary training, posters were issued announcing the opening, and a stage programme was arranged. During this period the cinema was haunted by representatives from ice-cream firms, chocolate wholesalers, advertisement canvassers, and a host of people who thought that a manager had nothing to do until the cinema was open.

The engineer in charge of the job announced that the power was now on, and we saw for the first time the full glory of the neon lighting. This was turned on each night at dusk, and attracted a great deal of attention—but not so much as the organ console which arrived one evening at five o'clock, and caused a huge crowd to gather round and watch the efforts of the men in charge to move half a ton of delicate mechanism to its appointed place in the theatre. The organ, by the way, unlike usual practice, does not rise from the depths, but runs on from the side of the stage, a most unusual and effective arrangement.

Exciting Happenings

Things were really getting exciting. Members of the local cine club rallied round and lent a hand where they could, the usherettes received the remainder of the requisite training—and the curtains arrived. This meant two all-night sessions to get them installed, as the opening was now only two days away; the Excise inspector called around, seemed surprised at the progress made, and announced that there was still no sign of our license to issue tickets.

On the Thursday morning of that week, which had for some time been marked on the calendar with a red circle, the amateur concerned rose from his bed, where two hours had been spent in sleep, and made his way to the cinema. The first thing to check was whether the films had arrived. They hadn't! The post was then inspected for signs of the Excise license. Also a blank!

The Curtains Jammed

Wearily the thoroughly despondent manager entered the theatre. Bleary-eyed painters with an appearance of having worked for several days and nights on end were still hard at work. The chief operator was fuming—and with good cause. He hadn't yet seen a picture on the screen, and had no idea whether any sound would be produced. The huge curtains, electrically operated, showed a tendency to jam, the staff had got the jitters, and hordes of people outside were clamouring to obtain tickets in advance.

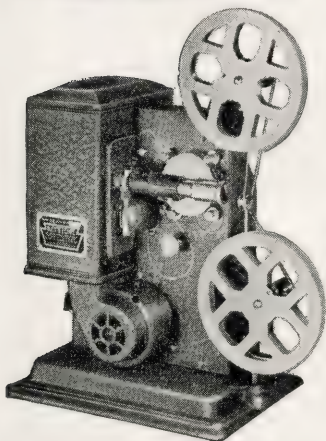
The morning passed somehow; a 'phone call elicited the fact that the films were at the railway station, the operators suddenly dimmed the lights and threw a brilliant, rock-steady picture on the screen, a burst of music perfectly reproduced announced the fact that the sound system was functioning, and the famous organist engaged for the opening appeared, seated himself at the organ, and declared himself satisfied.

Things began to brighten, perhaps we could open after all! The 'phone rang, and the heavenly voice of the Excise inspector announced that our license was in the post and due to arrive at any moment.

(Continued on page 415)



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MANY of us are asking ourselves that question. Before answering it, it would perhaps be as well to state what *may not* be filmed in war-time. Here is the list, a most impressive one which appears at first glance to answer our question very conclusively. You mustn't film *anything*, officialdom seems to say.

Let not your cine camera be seen anywhere near the following :

Fortifications, battery, searchlight, listening post or other work of defence ; aerodrome or seaplane station ; assembly of forces ; barracks or encampment ; arsenal, factory, magazine or store for munitions of war, arms, equipment, or supplies for the forces : wireless, telegraph, telephone, signal or cable station ; dock, caisson, dockyard, harbour, ship-building works, or loading pier ; vessel of war or any vessel or vehicle engaged in the transport of supplies or personnel ; aircraft or the wreckage of any aircraft.

No Cameras Here, Please !

Building structure, vessel, or other object damaged by enemy action or as a result of steps taken to repel enemy action ; hospital or station at which casualties, whether civil or otherwise, are treated ; any ambulance or convoy of injured persons, or any injured persons ; electricity, gas or water works, or any gasometer or reservoir, or any oil store ; assembly or persons for transport or evacuation, or any temporary camp or other accommodation ; transport vehicles used for evacuation ; riotous or disorderly assembly, or premises or other objects damaged in the course of such an assembly ; roads or railway exclusively connected with works of defence.

What Shall I Film in War-Time ?

This, list, beautifully comprehensive though it is, yet contains by implication hints of other restrictions. How are you to know, for instance, if a certain section of a railway is being used exclusively for defence ? Discretion suggests, therefore, that you should avoid the locality of railways when in search of cine material.

Discretion Needed

But you could ask the permission of the station master or someone in charge ? Yes, you could, and a nice pleasant time you would probably have in getting it. Even in peace time there are many people who simply can't imagine that anyone wants to film anything solely for the pleasure of it and without any thought of financial gain. A cine camera is still not an accepted commonplace. Whatever would you want to be doing filming a railway station in war-time ? asks officialdom suspiciously.

No one is going to be fool enough to snoop around an aerodrome, for instance, with his

camera, but it is not so easy to know if one might not be equally foolhardy in seeking to take shots of what on the surface appear to be scenes innocent of any connection with war. A public A.R.P. shelter might be construed as a "work of defence," thus falling within the ban. Much depends, of course, on the interpretation of orders by the local authorities. A.R.P. workers are people like us. We have given them cine shows. Many of us share their duties. Friendly overtures to a responsible official, therefore, would probably elicit permission to film local A.R.P. activities.

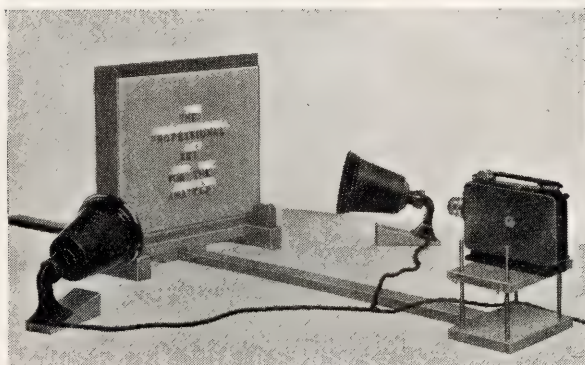
The Home Circle

But do you *want* to take such shots ? You cannot cover the war with your cine camera. You cannot adequately cover local war-time activities. You cannot adequately show how war affects the other person. You can only show its effects on your own immediate circle of friends and relations. That is a job worth doing and, if a little ingenuity is exercised, will provide you with a very considerable amount of material.

Most of us bought a cine camera for the express purpose of filming the family. Now more than ever will such a record prove valuable. Our first reaction may be that the war has so permeated our lives, brought about the break-up of the family, restricted our freedom, dampened our pleasures, reduced our income, that the best use of movie-making is as an escape from it all.

That is, in the main, quite true. We *should* practise our hobby more than ever to provide distraction, employment for hand and mind—and pleasure for others—now that other channels are restricted. But a record of the war as it affects our home life will

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Control and Synchro-Sunlight—By M. Hamilton.

Grooming the Exhibition Print—By J. W. J. Underell, A.R.P.S.

Spot-Printing and Dodging—By C. F. W. Bagnall.

Commentary on the Month's Prizewinning Prints—by Charles Simpson, R.I.

Methods of the Masters: No. 6—Introducing Helen Campbell.

These are only a representative selection of the articles which appear in the November number. Many others beside those above are included and also Club news, reviews of latest apparatus, and details of our monthly competitions. There are many beautifully reproduced photographs, including prize-winning prints. Get a copy **Now**.

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provide distraction and pleasure in the making, besides being a most valuable record we shall be glad to possess when all this is over.

It will be an economical way of filming, too, for we must reconcile ourselves to the fact that it will not be possible to make a complete film of any length of war-time home life. We cannot complete it until the war is over. We cannot plan ahead because nobody knows what is going to happen next. Our aim should be, therefore, to collect all the raw material we can now, without much thought as to its ultimate place in the film.

A Light Touch

Remember that a light touch may be the saving grace of a pedestrian incident. After all, we are still able to laugh at many of the things that are putting a new complexion on our daily life. Have you some odd lengths of blank film? You can make good use of them in your war picture. For example, you could have a sub-title, "We are proud to present, by permission of the War Ministry, remarkable pictures of our troops in France," followed by a length of black leader strip.

Sub-title, "It was a compensation for those of us who had to stay at home that at least we were kept well informed of what was going on." Sub-title continued, "Every day we would read in our newspapers inspiring news like this. . . ."—blank film—"and this. . . ."—blank film—"and this. . . ."—blank film—"At night it was like this. . . ."—blank film—"and our pockets were like this. . . ."—blank film—"but we had a lot of fun doing this. . . ."—blank film. There is nearly a week's work here on titles alone!

Take close shots of the front pages of newspapers on the rare occasions when there

is any major news on them. A series of such shots, quickly cut so that there is time to read only the headlines, will create quite a graphic impression. Take shots of lamp shades being hooded, windows being measured for black-out materials (but somebody must be shown holding the material, placing it against the window, etc., otherwise in years to come your audience may not know what the windows were being measured for).

Secure close-ups of your book of petrol coupons, your identity card, respirator, food ration coupons, head lamp mask. In many cases it will not be necessary to show any of these things in actual use. Our intention is rather to have a library of war shots available for use principally in montage sequences.

More or Less to Film?

Cine work of this kind will keep us reasonably busy, but we shall not have the satisfaction of editing it until all the material is available. We can, however, produce many little domestic cameos having reference to the war—short films complete in themselves which, in addition to their entertainment value, will also have a documentary interest. Next month I hope to give some suggestions for plots.

Meanwhile, let us bear in mind that the question, What Shall I Film in War-Time? is not answered completely by any suggestions for making war pictures of the home front.



Members of the North Birmingham A.C.S. filming an outdoor sequence for their film, "A Tall Story." Nothing to prevent shots of this kind from being taken in war-time!

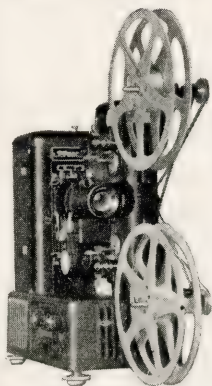
The great majority of the subjects that we filmed before the war are still available to us. Indeed, if we take the long view, we see that not only have we just about as much to film as formerly; we also have an additional limited field brought into being by the new conditions.

THE EDITOR.

BUILDINGS OCCUPIED BY MILITARY

The I.A.C. states that one of its members, who started to take shots of a local theological college, was stopped by a corporal because the building had been taken over by the military. The Institute states that so far it has been unable to obtain a definite ruling on matters of this kind, but it seems quite clear that the filming of buildings occupied by the forces, whatever may have been their nature in peace time, is definitely not allowed.

JUST TO REMIND YOU



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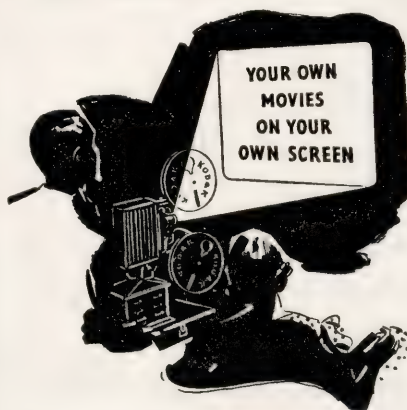
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Running Commentary

THE degree of precision needed in the manufacture of cine cameras and projectors is not so extreme as is popularly supposed. Examination shows that the only really accurate dimension in the whole instrument is the distance from lens mount to film gate, specified as .690-inch for 9 and 16mm. cameras and .484-inch for 8mm. Even this varies by one or two thousandths of an inch in many quite highly priced instruments, as can be verified by means of an accurate depth-gauge. Actually, except at very wide aperture, an error of say two thousandths would have no noticeable effect on the focus.

Claw Travel

Claw travel is not tied to fine limits, as an error equal to the width of the sprocket holes minus the width of the claw can be allowed in excess of the exact frame travel. Nor is the accuracy of the viewfinder axis so vital: if the length of the finder from spy-hole to frame is 3 ins., an error of five thousandths of an inch at either end would only give an error of less than a quarter of an inch, in the case of a subject viewed at a distance of ten feet. And, for the benefit of those not in the know, an error of one thousandth of an inch is unacceptable in most modern instrument work.

Talking about the lens-mount dimension suggests mentioning the fact that most 16mm. standard lenses can be used in 8mm. cameras which have standard mounts,

By "SOUND TRACK"

by means of a screwed adaptor, supplied by some dealers. This does not apply to wide-angle lenses, however, for with these the back lens cell fouls the adaptor. Standard inch lenses are most useful on 8mm., acting as the equivalent of a two-inch telephoto: the equivalent focal length is always doubled when a 16mm. lens is used on 8mm. because the picture width to be covered on the film is halved. Thus, using a normal 6-inch lens, the equivalent to a 12-inch is obtained! With this, the camera has to be one hundred yards away, to include a subject ten feet wide! From a distance of thirty feet, one can obtain a full close-up. Needless to say, viewfinder accuracy is important here!

This Matter of Accuracy

"Cut, and come again" (as the Film Censor remarked, testily). Well, then, proceeding in the matter of accuracy, projectors have positively no really crucial dimensions whatever! Exception is the case of the maltese-cross type of intermittent movement, where spot dimensions are essential to ensure successive pictures registering identically on the screen. (Can this explain the absence, generally speaking, of this movement in sub-standard apparatus?). However, we must give many manufacturers their due, and state that every

well-known instrument now on the market does put up a thoroughly dependable performance.

Movement and Shutter Opening It is well known that practically all movie cameras have shutter-openings of 180 degrees, which means that the film is standing still and being exposed for half the time, and being moved along to the next frame (while obscured by the shutter) for the other half. Now it is obvious that longer exposure could easily be achieved by making the movement quicker, so that the shutter could have an opening greater than 180 degrees—as it is on projectors.

There are two disadvantages, however: first, this means more snatch, which causes a tendency to less smooth running and demands a stronger motor; and second, more important, longer exposure causes blurring. Indeed, this is very apparent at the standard exposure of one-thirty-second of a second, which is obtained with a 180 degree shutter and camera speed of 16 frames per second.

Reducing Shutter Opening

On the other hand, an equally ill effect is obtained by *reducing* the shutter opening to say, 90 degrees (as can be done on pukka cameras!) because then of a given movement *only one quarter* is registered by the camera, so that noticeable jerks occur between frames. A comparable effect is noticed in single-frame animation work, where movement is faked from a series of still positions, so that in fact none of the *actual movement* is recorded at all: thus, King Kong, in those shots where he was moved by stop-motion, as against those where a man impersonated him. The foregoing remarks can be

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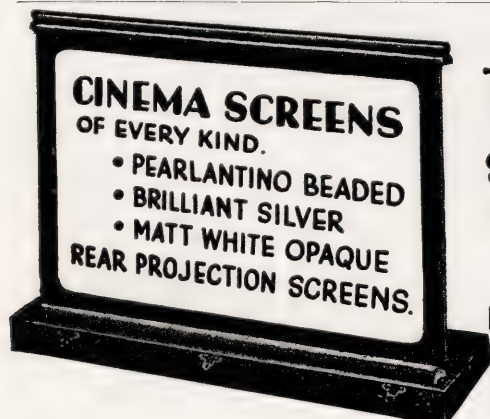
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crystallised by pointing out that *slight blurring* is *desirable* to link the movements between successive frames.

Though not wishing to flog the subject, the two diagrams very clearly explain the story. The white portions represent period of film exposure in camera, and period of light on screen in projector. In Fig. 1, camera has 180 degree shutter: in Fig. 2, camera has 90 degree shutter. In each case the projector is assumed to have a three-bladed shutter, the blades all being of equal width. It will be observed that each frame is shown three times on the screen, so that on its last appearance (that is, just before the first appearance of the next frame) it really is rather "dated" because considerable time has elapsed since it was recorded by the camera. This is even more marked in Fig. 2, where the second and third projected appearances of every frame occur *after* the recording period in the camera.

And The Moral Is . . .

The only positive practical lesson one can derive from all this is that it is desirable to avoid trying to record movements whose direction is *across* the field of view, i.e., at right angles to the axis of the camera. In such shots, the movement is so positive and so marked that the result is a series of little jerks, just as happens in panorama shots

when the camera is swung round a trifle too quickly. Sharp focus *accentuates* this trouble, by the way; conversely, diffused focus reduces the trouble by assisting the blurring effect to merge successive frame images together.

* * *

Safety Safety first lectures are usually **First** rather infuriating, even from famous comedians: but accidents are very tragic, and a source of danger is lurking in projector leads. These suffer very constant handling, and are liable to become frayed, particularly where the flex enters the adaptor plugs. At least once a year the adaptor should be unscrewed and the wire-ends examined to ensure that the rubber insulation is sound, that the screws securing the ends to the terminals are tight, and that not too much wire is bare at the ends, because this might cause a short inside the adaptor, with consequent annoyance of a blown fuse. Examine also all the length of the flex for damaged insulation: this is the source of danger, as a bared part will give a shock when plugged in; and in the case of A.C. mains the shock can be serious. As a final note it should be repeated that dampness (e.g., damp shoes) accentuates the severity of a shock. Hence need for especial care when filming children in bathrooms with photo-floods all over the place.



Fig. I



Fig. II

They Asked Me to Run a Professional Cinema (Continued from page 411)

The usherettes were sent off to rest before the evening, the operators tested the spot and slide lanterns, a 'phone call to the Mayor assured us that he would appear to open the theatre, the flowers began to arrive, and the cleaners hastily cleared up the mess left by the painters. A hurried lunch, and then back to the theatre to run through the details for the stage show (there was no time for rehearsal). Then a rather worried blank until the time to change for the opening, and finally 7 p.m.!

For several hours, queues had been forming outside the cinema, and obviously only a proportion of the would-be audience could obtain seats. This fact was explained to them, but they remained, and indeed, had a thoroughly good time, cheering the celebrities as they arrived, the members of the local cine club rising to the occasion in great style, and giving a grand impersonation of a group of highly-paid film personalities.

The staff were lined up and their appearance critically examined, the curtains were closed, the house lights turned on, and the cashier unlocked her machine and prepared to issue the tickets. Then the doors were thrown open. Like an oncoming tidal wave, the crowd poured in, sweeping everything before them. The doorkeepers rallied from the shock and attempted to hold them back.

The cashier gave a gasp, and bravely attempted to issue the tickets as they were demanded.

The manager (wishing he were back on the nice quiet job of making an amateur film) rapidly took stock of his defences. All available usherettes, including the page boy, were pressed into service taking tickets, while members of the film club manned such places as the cloakroom. The manager himself entered the pay-box and helped issue the tickets, until the announcement "house full" went up, leaving a crowd of disappointed patrons.

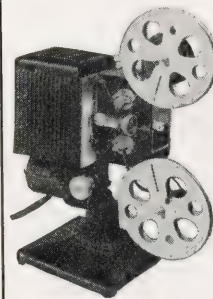
But there was no time to worry about this, the curtain was going up, and as master of ceremonies, it was necessary for the manager to be on the stage. The house lights dimmed, and the stage lights came up to the full. The show was on! The people in the audience loved it! They applauded the entertainers, they laughed with the Mayor, and they cheered the organist. And finally the films were shown.

And late that night a weary amateur crawled to his bed, vowing that in future such things should be left to professionals, but knowing in his heart that if the chance to open a cinema occurred again, he would jump at it, for the fun, the thrills, and the knowledge that it *can* be done by an amateur.

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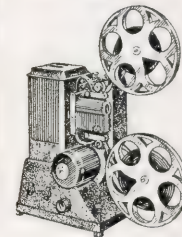


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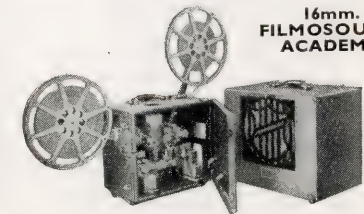
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What the SOCIETIES Are Doing

A "Charade" Film for New Members

A NOVEL idea in club procedure, evolved to get all new members together, is announced in the Bulletin of the Watford A.C.C. 200 ft. of film is in hand with which to put it into effect. The scheme is that every member brings to the meeting an idea for one short sequence. Thus, hero is embracing heroine beside table on which stand glasses of wine. Villain creeps in unobserved and puts poison from bottle (labelled as such) in glasses. Villain sneaks out. Hero and heroine finish embrace, drink, die. Again, Mr. Brown and Mr. Smith are playing chess. Mrs. Smith enters, engages Mr. Brown in conversation, while Mr. Smith removes Mr. Brown's queen and a bishop. Mr. Smith thus wins and takes money from Mr. Brown.

The shots will be jumbled up in a hat and slips bearing names of the players in another. The shots and players will be drawn from the hat and shot in sequence, as drawn. So that, with the hero and heroine still lying dead, Mr. Brown and Mr. Smith may be seen entering to sit down to a quiet game of chess, ignoring the corpses, and so on.

"What it will look like when screened," runs the Bulletin, "we have no idea, but it should provide us with a lot of fun during our next two or three meetings." And, too, it will give an idea of acting ability. The shots are to be such that the action is self-explanatory without the use of sub-titles.

We shall be glad to feature each month interesting ideas or hints for club activities. If your club has been able to evolve any schemes to meet the new conditions, please enclose a brief note about them with your report.

Catford Films

(Hon. Sec. : Mrs. V. W. Payne, 7, Station Buildings, Catford).

The club is carrying on with its plan of overhauling its films, "and what a job it is proving to be! It is surprising how many torn sprocket holes one finds." An effective new design for a permanent background for all main titles for club films is being prepared. Two new professional sound films have been added to the film library.

Engagements for giving film shows to the troops and the hospitals are sought. The children and the aged are too far away for their petrol rations. "This seems to us one good way of keeping the amateur cinematograph societies together, besides helping to brighten the lives of the boys doing their bit."

Newcastle & District A.C.S.

(Hon. Sec. : 19, Saville Row, Newcastle-upon-Tyne).

The A.G.M. was held recently, when it was resolved to meet once a fortnight for the duration. Subscriptions have been halved. Programmes of films are to be arranged for this season, and will be announced a fortnight in advance.

North Birmingham A.C.S.

(Hon. Sec. : G. A. Hall, 6, Pereira Road, Harborne, Birmingham 17).

The winter programme, in common with that of many societies, has been curtailed. Until circumstances alter, those members who are free to do so hope to meet at headquarters on the first Thursday evening of each month. Recent events have delayed progress with the society's production, but it is hoped to complete this in time for screening early in December. Members propose to carry on with their two competitions although entries will be somewhat limited.

Enthusiasts will be made welcome at any future meeting. Headquarters' address is : the Primary Hall, Aston Lane Methodist Church, Perry Barr, Birmingham.

Oswestry C.S.

(Hon. Sec. : E. D. Power, Albion Hill, Oswestry).

At recent A.G.M. it was unanimously decided to carry on. In fact, three new members were enrolled, and far from dying out, attendances are remarkably good at meetings. Naturally, a number of lecturers have had to cancel their proposed visits, so fortnightly projection evenings for members and friends have been arranged instead. So far, despite the blackout conditions, each show (apart from one very wet night) has been very well attended. One of the members, V. Blaney, gave a Saturday afternoon show to evacuees; the slapstick and cowboy films were an immense success.

"We would like to contact other societies who, no doubt like ourselves, will be having fairly frequent shows, and who would be prepared to loan films on a mutual exchange basis. Our projectors (all gauges including 9.5 mm. sound) are first-class jobs, and every care would be taken of films."

Planet A.F.S.

(Hon. Sec. : H. Roger Dale, 72, Wellington Road, Bush Hill Park, Enfield, Middx.).

That timely political satire showing the absurdities of the dictator system of government, *Behold Our Leader*, is to be publicly presented for a limited number of performances commencing Monday, November 27th, in this society's private cinema at 85, Green Lanes, N.13. The programme, which includes a number of "shorts" in monochrome and colour, will be screened each evening (except Sundays) at 8 o'clock.

This presentation will constitute Planet's fifth annual show—which should have been

screened at a local hall, lately commandeered by local authorities—and readers of *Amateur Cine World* are cordially invited to come along. The cinema is small but comfortable, and arrangements will be made to provide refreshments during the interval, and to escort round the premises anyone who may be interested in the technicalities of cinematography.

Admission is by programme (costing one shilling) for which application should be made by post in advance, stating the date seats are required, and giving an alternative choice in case any particular performance is fully booked. A postcard, however, addressed to Mr. L. A. Minter, 61, Mercers Road, Tufnell Park, London, N.19, will bring you full details, information concerning bus services, etc., and an order form.

Salford C.S.

(Programme Sec. : N. S. Battersby, 91, Moorfield Road, Pendleton, Manchester 6).

At a special general meeting held recently, it was decided that the society should carry on, but on a reduced scale, and that projection meetings should be held on Sunday afternoons, at a temporary headquarters in the centre of Manchester. Technical meetings have been temporarily suspended, but will be resumed as soon as new arrangements can be made.

Due to present conditions, the general secretarial duties have been transferred to Mrs. A. C. Smith, 20, Sandy Meade, Sandy Lane, Prestwich, Nr. Manchester, to whom all communications should be addressed.

Stoke-on-Trent A.C.S.

(Hon. Sec. : H. T. Morfey, 51, Beresford Crescent, Newcastle, Staffs.).

This society has decided to carry on during the winter but with a modified programme. Instead of weekly meetings there are to be two a month, one on a Sunday afternoon, and the other on a Wednesday evening. This arrangement should suit both members who prefer not to turn out in the dark and others who, for various reasons, prefer not to meet on Sundays.

Sunday meetings are to start at 2 p.m. and Wednesday ones at 7 p.m.

The first of these war-time functions was held on Nov. 5th when the society judged the Hyde A.C.S. club competition, an honour very much appreciated. The first weekly meeting is being held on Nov. 15th when members' films are being projected.

Stretford F.S.

(President : G. England, 38, Sandford Road, Sale Moor, Cheshire.)

The society held a projection afternoon recently when members' films were shown.

—Reports and Stills—

for the January, 1940, issue of "Amateur Cine World" should reach us not later than November 28th.

A handsome plaque will be awarded for the best Society film made this year and submitted to us for review. The plaque is so designed that it can be hung in the studio or theatre if desired.

This was the first of the monthly meetings decided upon for the war period. Although the attendance was small, the meeting was quite a success and it was decided to hold a similar meeting in one month's time.

Wallasey A.C.C.

(Hon. Sec.: V. Bolton, 109, Wellington Road, Wallasey).

At a special meeting it was decided that the work of the club shall be continued, and the meetings held as usual. It has also been decided to produce a table top film, probably by the manipulation of toys, etc., and two members of the club have been asked to work out some scenario for a film of this description in order that members may commence work almost immediately.

Watford A.C.C.

(Acting Hon. Sec.: Major R. Clayton Lloyd, The Brown House, Denham, Bucks.).

At the last minute when it looked as though the club must be broken up, a meeting, in connection with which scores of circulars had been issued, was held on October 18th at the club premises. At this meeting, on the new subscription basis (2/6 per month, plus 1/- per month when taking part in a film) fifteen new members were at once elected. Many of these have friends whom they hope and expect to interest, and it looks as though, provided temporary financial difficulties can be overcome, the club will be enabled to carry on.

The first production, *The Z Ray*, has perforce had to be abandoned half-made, many members of the cast being absent on war-work. But a meeting is shortly to be held to determine the future programme which, in view of increased membership and studio facilities, may be divided between several units, each engaged in making shorts.

GOLDERS GREEN

Mr. D. A. Davis, of 106, Hodford Road, Golders Green, London, N.W.11, is endeavouring to form a 9.5 mm. documentary unit in Golders Green, "chiefly with a view to recording the present strenuous times. I do not intend to form a club that would meet regularly but rather wish to gather together a few amateurs for our common benefit. I can always be reached by letter at the above address."

FEDERATION OF

CINEMATOGRAPH SOCIETIES

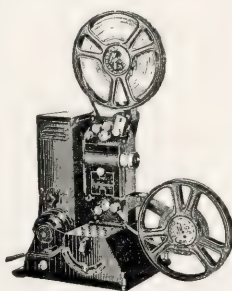
The Federation of Cinematograph Societies is making every effort to function normally. A Southern Areas meeting was held at the Fred Tallant Hall, Drummond Street, London, N.W., on Oct. 21st, when the following contributed to the programme:

London A.F.C. (Demonstration of a home-made S.M.P.E. projector), Stanley W. Bowler, A.R.P.S. (Demonstration of interior lighting), Ace Movies (Projection of their film, "Second Crime," winner in Federation's last competition) and G. P. Kendall (Talk, illustrated with film, on cloud movements). Tea was provided after the meeting.

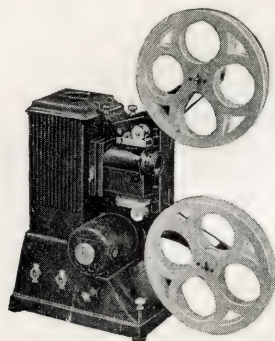
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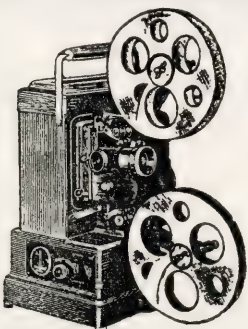
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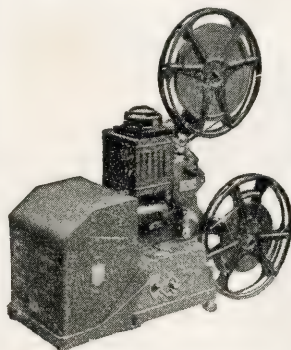
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SHORT LENGTHS

A Mixed Bag of Odd Shots of
Cine Lore, Ideas and Suggestions

Compiled by R. H. ALDER

A SIMPLE way of lighting the proscenium before the show is to borrow the string of little electric lamps which are going to decorate the Christmas tree. With the aid of the flexible connections used for the photographs for the photofloods the lamp-adaptor can be connected to a switch or dimmer in the projection room.

of climax—the last sequence should, of course, be made the most tense.

Change of view point in home interiors often brings furniture awkwardly into the line of view. It can be "cheated" by moving it in arcs round the centre of attention, so as to leave a clear line for the camera.

An ordinary casement window can often serve as a proscenium for home shows. The screen is stood between the window-panes and the curtains : with an endless cord arrangement the latter can be drawn as the first title appears. Small weights temporarily clipped to the bottom ensure smooth opening.

Those whose editing is perforce done in short sessions will find that an editing board, consisting of cardboard ointment boxes and lids glued on three-ply panels, is a boon. Three or four such boards can be piled one above the other and covered with a plain panel of the same size to keep dust out.

A large oiled wooden tray, made to fit over the household bath, is the best processing bench in winter. Warm water run into the bath will keep the temperature of the air above it at a reasonable level until the job is done.

Run your projector at the same time as the radio set is tuned to a foreign station, and then think what your neighbours say when you have a projection evening! The electric supply company will usually willingly tell you how you can easily and cheaply suppress radio interference.

Attention is never really "sustained" ; it rises and falls in waves. In a long film, therefore, each sequence must be edited to give a spell of rest followed by a few moments

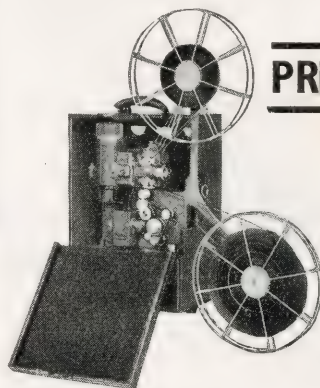
A small titling tank or frame for processing up to eight feet of film is a convenience when editing. Unspooled positive stock is cheap and convenient for titling : exposure is reasonable if over-run lamps are used in the titler.

Still negatives may be used for pictorial backgrounds when titles are made on positive stock by direct development and fixing. The negative is sandwiched between two sheets of glass, with the title, in block letters, stuck on : illumination from behind is diffused with a sheet of opal glass.

In a colour film a "colour-fade" in the lighting of titles can provide useful transition from a green landscape to a seascape mainly blue. Tinted "gelatines" to be passed slowly between the lamps and title-card, can be obtained from theatrical equipment houses.

The making-up of processing solutions is expedited if all the stable chemicals are kept in stock solutions in well-corked bottles. If an ounce of material is dissolved in boiled water and made up to eleven fluid ounces, one fluid drachm of the solution is equal to five grains of the solid.

Stills from selected frames are simply made by using the camera and titler in reverse. A mirror behind the gate reflects towards the lens light from an evenly diffused source outside the open camera door. Cover camera and lamp with an opaque cloth before putting a photographic plate in the title-card space.



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Desensitising should precede processing even for ortho stock. Those who have used only the customary ruby glimmer will be amazed at the comfort of a light-green safe light. If desired, the red light may be used when loading the drum or frame.

One modern splicer eliminates scraping by cementing a black frame between the non-emulsion faces of consecutive shots. Even with an ordinary splicer this method is advantageous for rough editing, since the end-frames of shots are not cut away until it is found necessary.

Even in personal movie-making the camera man should endeavour to find a patient assistant who can be trained to keep a constant eye on the exposure meter and to pass along accessories just when they are wanted. Such help is invaluable when opportunities present themselves unexpectedly.

If a shower is needed to complete the close-ups in a sequence it can be convincingly produced by a large watering-can at a bedroom window. Even in wet weather artificial raindrops in a puddle give better verisimilitude than the real thing.

When a shot is to be "framed" by a foreground arch, exposure must be judged solely on the distant scene. It is the vigour of the under-exposed surround which throws up the real interest beyond it.

The owner of a 9.5 mm. super-projector, reviewing spools returned from processing, threads the film direct through the gate, ignoring the top sprocket. The spool is held in the hand, so that at the end of the run the drag warns the projectionist to switch off.

Rough editing often reveals that consecutive shots in a sequence do not exactly match in tone. Equal parts of a one-half per cent. solution of potassium permanganate and a two-and-a-half per cent. solution of ammonium persulphate will safely reduce the denser shots.

It is frequently recommended that, when editing is in progress, the film should be projected from time to time on a small screen. It prolongs the life of a projection lamp if an additional resistance is put in circuit—a one- or two-kilowatt electric fire is usually suitable.

Flat lighting furnishes an occasion for using a strong filter. Colour contrast added to the weak lighting contrast puts sparkle into dull-weather films. In harsh lighting thinner filters are desirable.

Light tubular tripods are apt to "dither" when the camera mechanism is started. A piece of cord, tied round the camera, from which is suspended a heavy weight, will steady even a flimsy support.

Happy analogies should be seized when they offer themselves. If, for example, a handsome snail is discovered, two shots, first of ordinary speed and then in stop-motion (one exposure per second) should be made for the library. Some day those shots can be intercut with a messenger boy sequence.

When constructing a scenario remember that strangers recognise an actor by his clothes. If a character changes from indoor to outdoor attire the transition must be shown by some screen device, for otherwise the audience will find difficulty over identity.

When films have to be sorted out and packed away after a show, it is an advantage if both of the leaders carry a written title with "Start" and "End" respectively. A short length of positive stock can be written on with Movietone ink.



Lecturers and officials at Southern Areas meeting of Federation of Cinematograph Societies in London last month. Our contributor, S. W. Bowler, is seen second from the left. On his left, Mr. T. S. Lutas, Chairman of the Federation.

Sloping Alphabets (Continued from page 399)

In last month's article can only be used for straight lines and against a straight edge or ruler; it is a valuable aid for the fine lines of the Roman alphabet but for alphabet number 4, for instance, something that will enable flowing, freehand curves to be produced with ease and with which a clean, even line can be drawn in any direction is necessary.

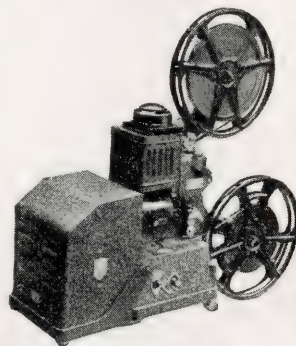
STOP-START-GO-

Note how the slope of the letters suggests movement.

There are several such pens; one of the best, going by the name of "Drawlet," comprises a range of nineteen nibs having points of various shapes and sizes. Number 2 of the range was, in fact, used in producing the original of alphabet 4. At threepence each nib (they can be purchased separately) the cost is altogether out of proportion to the value obtained and the facility with which lettering may proceed, and the amateur contemplating such lettering work is strongly advised to invest in a set or in such particular nibs as he may need.

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LETTERS TO THE EDITOR

A SELF-CONTAINED CABINET PROJECTOR

Sir,—It was with considerable interest that I read Mr. P. J. Wright's description in the November issue of his home constructed cinema designed in the form of a self-contained cabinet embodying both projector and screen. I have prophesied on several occasions, not only in books which I have written, but also in a review of cine apparatus given in a paper delivered to the members of the Royal Photographic Society during the occasion of their Annual Cine Exhibition in 1938, that the home cinema of the future would probably take this form.

In my opinion projection design will not only take this trend, but, as I have previously stated, loading will be simplified to the point where it will be as simple to start showing a picture as it is to start playing a gramophone record. With this end in view, film may run horizontally, so that the coils of film can be simply laid flat on properly designed supports, and the need for spools and elaborate lacing will disappear.

The reflection cabinet has been used for some years past for commercial projection, but I congratulate Mr. Wright for pioneering the use of this system at home. It is to be hoped that his enterprise may encourage some of the more progressive manufacturers to experiment along similar lines.

[Mr. Wright tells us that it was largely Mr. Sewell's remarks in a critical survey of the year's apparatus (published in the January, 1939, issue) on the need for such a cabinet that prompted him to design one.—Editor].

READERS' PROBLEMS

Sir,—In the November issue of *Amateur Cine World* I noticed that two of your readers have problems which I have met and overcome, so my remarks may be of interest to them.

To take "D. B., Oxley" who loses the lower loop in an "H" projector, first. This may be due to inaccurately made splices or the overlap on these is too great. The absence of pressure plates to keep the film on the sprockets makes it necessary to be very careful in joining films for this projector. He should have not more than 1/16" overlap and the edges of the join should be rounded off before cementing. I send samples of splices made this way. An accurate splicer is essential.

Now turning to "C.R.L., Hendon, N.W.9," I was troubled at first with these camera 'flashes' when I used a Coronet. It was always due to not pressing the shutter release smartly enough. If the release is pressed gradually it does not become disengaged entirely and the motor is slowed down for the first one or two frames. A 'clicking' noise warns when this is happening. I have come across many people who have had this experience and the trouble has always disappeared when they have had this warning.

Birmingham, 24. H. A. C. VARLEY.

If you have an opinion to express, a grievance to ventilate, a question you want answered, the Editor will be glad to hear from you. This is an open forum and he does not necessarily endorse the views expressed.

"LOSING LOOP IN PROJECTION"

Sir,—In your reply to the query, "Losing Loop in Projection", last month you cover two very likely causes of the trouble mentioned. A third, which has often pestered me, is not mentioned. When a film becomes well used, the sprocket holes are probably the first parts of the film to show serious signs of wear. In my own case, I found that, particularly in the 9.5mm. gauge, several adjacent frames had torn sprocket holes. This fault causes the film in projection to be pulled straight over the take-up sprocket on to the take-up reel, there being no resistance to the teeth on the sprocket. It is, in effect, a variation of the badly made splice procedure quoted by you in your reply. Unfortunately, the only cure that I know for it is to remove the offending portion of film.

Bedford. J. C. ROCKLEY.

SPOOL LOADED 9.5mm. CAMERAS

Sir,—Mr. Hawthorne's points in the October issue are well made but do not constitute a final argument; it is right and proper that every industry should have its Rolls-Royce standard and no one is prepared to question that the Bolex people occupy that position in this industry. But that is no reason why a lower priced instrument cannot be designed to give some of the advantages of the luxury job at about £15 without lens.

I suggest that spool loading, back winding, multiple speeds and an accurate view finder are the essentials; there is a demand, and I think it is worth some manufacturer's time to make an attempt to meet the demand.

I agree with Mr. Hawthorne that the instrument would cost more than present models, but cannot see that the price must be as high as he suggests or that in consequence it is more to the point to use 16mm. for satisfaction. Progress is not achieved by arguing that nothing can be done; and until 16mm. film is nearly equal to 9.5mm. in working cost, there will continue to be a number of persons who consider that 9.5mm. is the best value.

Leith Hill, Surrey. W. H. D. MANCHEE.

CELFIX CINE SCREENS

Sir,—It has come to our knowledge that owing to War having broken out, certain firms are under the impression that anyone is free to manufacture the Celfix screen. We should therefore like to make it perfectly clear that the Celfix screen is a British invention, covered by four different British patents. Further, the British patents are owned exclusively by this company, and if at any time it comes to our notice that any firm or individual attempts to infringe upon any of our patents, we shall lose no time in taking drastic steps to protect our rights. We would also mention that the word "Celfix" is our registered trade mark.

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Was the War Foretold by the Films?

*Social Conscience of a Nation Reflected in its
Cinema : A Drawback of British Films*

MJOURDAIN was delighted to discover suddenly that he had been talking prose for twenty years without knowing it. There may be some readers of "The Film Answers Back" by E. W. and M. M. Robson (John Lane, 12/6) who will make a startling discovery of a similar kind. For it seems that for years we have been going to the cinema to be entertained, without knowing that in effect the film is a mirror of the social consciousness, a mirror in which (if the reflection is seen in correct relationship to contemporary events) the future can also be presaged with chapter-and-verse fidelity. For instance, to the student of cinema the growth of the Third Reich out of the confusion and despair of the post First War period is clearly seen from the films made in Germany from 1919 to 1939.

At the end of the last war a blanket of despair enveloped Germany. Retrospectiveness and acute morbidity found expression in pernicious cults, a licence that astonished foreigners, a pre-occupation with nightmare extravagancies. "The whole of this immense nation-wide mental ferment is clearly mirrored in the films of the period, commencing with 'The Cabinet of Dr. Caligari'". This film, a classic of film technique (but not so acknowledged by the authors of this book who are concerned with theme and treatment alone), will be familiar to many movie-makers through the Pathe library.

Briefly, the story is this. Dr. Caligari, a showman at a fairground, exhibits a somnambulist, Cesare, who, he informs the audience,

will foretell the future of anyone present. A young man steps forward and is told: "You will die before midnight." "There can be only one explanation of such pitiless preoccupation with the thought of unmerited, pitiless death," write the Robsons. "It was the wanton destruction of young lives during four years which blazed the insistent question mark across the European sky; WHY?"

The young man is found murdered that night. A passer-by is arrested on suspicion, but later released. Then the gaunt Cesare is seen stalking abroad, intent on further destruction. The villagers pursue him, but he eludes them. They swarm back to Caligari's booth and demand to have the cabinet opened. But Cesare is already in it, his ghastly features a death-mask.

Told by a Lunatic

A short time after, a friend of the murdered man shadows Caligari and follows him into a large house. The strange dress of Caligari, the showman, vanishes, revealing Caligari, the principal of a lunatic asylum. The friend accuses him of being a murderer and is thrown into a padded cell. Then it transpires that Caligari is himself mentally deranged and that the whole story has been told through the fevered imagination of a lunatic.

Acceptance of the author's premise concerning the social implications of Film rests on whatever proof may be adduced that the films are typical of the social conscience; and proof of this kind needs analysis of a larger output than is advanced for consideration in "The Film Answers Back." It must be admitted that "Caligari" was widely shown in Germany—not to the cognoscenti of the film societies but to the man in the street; and it is certainly significant of the mentality of the German intellectual that he should have provided such bizarre nightmare fare for general consumption. But "Caligari" is a highly individualistic expression. The authors admit its subjective individualism and condemn it for it; but how far can a small group of neurotic but highly intelligent artists be considered as typifying the social consciousness of an entire nation?

(Continued on next page)

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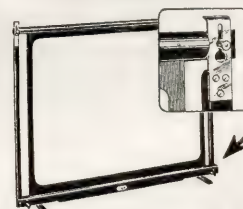
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Films and the War

(Continued from previous page)

The authors contend that the coming into existence of films such as "Warning Shadows" and "The Student of Prague", possibly even "Metropolis", can only be explained as "the reflection of the social subconscious of a nation consumed with doubts and fears" but when they claim to see in "The Last Laugh" an unmistakable link between anti-social pre-occupation with self and the subsequent establishment of Hitler's Germany the reader may be forgiven for doubting.

Emil Jannings, once a proud figure in uniform, suffers (in this film) cruel humiliation by being compelled to scrub lavatory floors. He rejoiced in his bemedalled uniform, finds a compensation for his subjectivism in pre-occupation in a "childish penchant for uniforms . . . Is not General Goering the highest expression of this aspect of pathological subjectivism? Are not his uniforms the subject of Homeric laughter round the world?"

Maybe, but the parallel is surely too facile to admit of too much value being placed in it. Again, what canon of criticism or of scientific enquiry can justify the statement, some two hundred pages on, that "How far the films of Garbo are removed from reality may be gathered from the fact that 'Camille' has been declared by Hitler to be his favourite film. The obsession with the ego, and its petty pre-occupation with its own little 'lurv', is just about Hitler's meat." Criticism motivated by opinion of this kind, though it may spring from the most commendable feelings of patriotism, can only be irrational.

Even "Congress Dances" epitomises for the Robsons a facet of post-war Germany; in a two minute episode in this film they see "more concentrated sadism . . . than there is in an average year's output from Hollywood . . . All very good propaganda for the future rule of the rubber truncheon and concentration camps". No mention is made of the sadistic passages in "Storm Over Asia", a film which sends the authors into transports of delight.

Cult of Prussianism

"Maedchen in Uniform" is held to reflect the cult of Prussianism and it is a black mark against the film that no attempt was made in it to show how Prussianism came into being. The authors acknowledge that the producers would not be aware that they were epitomising prevalent trends. Why, then, should any such attempt be made?

In the deductions to be drawn from "Der Ammenkoenig" and "Der Herrscher" we are perhaps on surer ground, for these were made under the direction of Goebbels' Propaganda Ministry. Goebbels wanted a National-Socialist "Potemkin" and "Der Ammenkoenig" is what he got. The film, which was shown in this country under the euphemistic title, "King of the Nurses", is certainly a revealing exposé of Nazi philosophy, propagating as it does a plea for increasing the birth-rate without too nice a regard for morality.

"Potemkin", produced by Eisenstein in 1925, was a remarkable product of objective realism—we have until now been dealing with subjective realism (or, if you prefer it, individualism). "The Russians were the first

in Europe to realise consciously that with the cinema had appeared the emotional expression of an age in which production was carried on co-operatively by masses of people. They realised that just as the machine and co-operative methods had to displace the individual craftsman for the making of things, so that more people could have more of those things, so the machine and co-operative method must supersede the individual writer or craftsman, who simply remains content to work in comparative isolation and to mirror the life of a narrow set."

But if we accept this, we negative the importance of the director; there must be someone to direct the masses of people engaged in film production or in any other activity, and his personality must necessarily influence the result. According to Messrs. Robson any film the story of which exhibits pre-occupation with individuals is reactionary; the story must have a broad sweep. It must be entirely objective and the individual subordinated to the mass. "The American film to-day is travelling with enormous speed towards a greater emphasis upon the social scene and a correspondingly diminishing emphasis upon the individual". That is why it is supreme. But what of the 'star' system upon which the American film is still built?

Social Distinctions

This argument of the authors lends colour to an interesting view of the reason for the virtual failure of British films. In England the upper and lower strata of society are rigidly demarcated. This is not the case in America. In an American film "you will never find the abject deference which is accorded in this country to the doctor, the lawyer, the mayor, the councillor. You will never see a land-worker touching his cap to the American equivalent of the squire . . . All men are free and equal in attire and appearance and in formal behaviour to each other, if not in actual social practice".

Most British films, it is contended, are made by a coterie out of touch with reality, a coterie with an abysmal ignorance of ordinary workaday life. They perpetuate the class barriers instead of getting inside them. In British films all the nice people conform to West End theatre standards, "but a taximan or a charwoman is made to talk and act like a mental defective".

There is a good deal of truth in this. Certainly we need to broaden our horizons. Only the right social outlook, we are told, will germinate a successful film. "Start with a firm, strong foundation . . . With a sound basis to start with, everything is added to you. The right outlook will determine your choice of the right story to start with". Hence the treatment is likely to be right, the psychology accurate.

"The Film Answers Back" outlines in a stimulating way the growth of the film from the nickelodeon to the luxury cinema, and if the inferences the authors make do not always seem to be justified, their main argument is not invalidated. The book is illustrated with seventy-five stills, most of them very familiar. G.S.M.

Your Problems Solved

CHOICE OF PROJECTOR LENS

F.E.B., Pudsley.—A first-class 1½ in. or 1 in. lens will give you just as good definition as will a first-class 2 in. lens. The quality of a lens does depend to a great extent upon the price which is charged for it, for obvious reasons. There is one point, however, which you might take into consideration and that is the question of picture-size in relation to the viewing distance. We think that if you get the picture too big in your relatively small room with a throw of only 13 feet, you will not be able to see both sides of the picture at once. This may sound rather far-fetched, but if you check on the angle of view in the average seats of your local cinemas you will find that the relative picture size is quite small, and yet still big enough to be appreciated without eye-strain.

FITTING MORE POWERFUL LAMP TO PATHE BABY PROJECTOR

R.B., Wavertree.—Any increase in picture area will be accompanied by a decrease in the brilliance of the projected image, but if you think that you have sufficient reserve of light, we suggest that you get in touch with either your local optician, or with Messrs. Broadhurst Clarkson & Co., of Farringdon Road, London, E.C., and obtain a supplementary lens which you can place in front of your existing projection lens in order to decrease its focal length, so that with this combination of lenses you will obtain a larger projected picture. You may find, however, that, apart from the decrease in illumination, the corners of the picture will not be quite so sharp as with the single projection lens fitted to the machine.

FILMING THE RISING SUN

I am making a film in which I would like to include shots of the rising of the sun. Should I use a filter? What type would you recommend? I am using Gevaert Super Pan in a Paillard Bolex camera.—**D.Mc.N., West Hartlepool.**

You might try working at about $f/2.8$, on normal speed panchromatic stock, run at 8 pictures per second so as to speed up the actual rising a little, otherwise too much film will be taken up. If you use super-sensitive stock you may not get sufficient contrast, as there is usually a fair amount of haze in the morning. If you still wish to use this particular material, we suggest that you use either a haze-filter or, alternatively, a very pale yellow one.

FAILURE OF PROJECTOR MOTOR

When last used my projector appeared to work satisfactorily. After switching on this time, only the lamp lit dully—no motor working. When the lamp is taken out motor runs normally. Have tried new lamp, with same result. Would be glad to know if there is anything I can do, short of sending the machine back to the makers.—**S.S., Broughton, Preston.**

From the description it would appear that the resistance connection on the motor circuit of your projector has failed, and that it is not until the lamp-load is taken off that the motor will run. We suggest that you take the machine to your local dealer. He

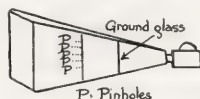
All replies are sent by post. Please enclose a stamped addressed envelope. No coupons are required.

may be able to help you at once, or alternatively, he will be able to deal with the sending of the machine back to the makers for you. It is probable that such a failure may be covered by the guarantee.

STEREO AND PIN-HOLE CINE

I have the idea that if the synchronised frames of two films taken with two cine cameras, with the lenses about 2 inches apart, are back projected to give two separate pictures about the usual stereoscopic picture size and viewed through a stereoscope, there is no reason why one viewer should not see a wonderful relief effect.

Another matter which seems all right in theory and which experiments with a piece of cardboard and my projector would seem to confirm is as follows; pinholes, made in the front of a cardboard box, give on a ground glass a miniature picture for each pinhole. These pinholes can be made in the form of letters or designs and it would seem that an enclosed box, as in the sketch, would record the miniature pictures on the film.



These miniature pictures could perhaps be used in titles, for example: 'KEEP

F-I-T', 'FIT' coming on the screen in separate letters, masking the necessary pinholes. Again, by moving the camera and its enlarger-like box and by the opening up and masking of pinholes, a bubble effect might be obtained. Your readers' views as to the snags, if any, in these suggestions would be of interest.—**W.S., Romford.**

These are interesting suggestions, but for a considerable number of technical reasons, neither of the schemes is of any practical use. You may rest assured that had they been at all feasible they would have been used long before this! As an example, in the case of your suggested stereoscopic method, how would you sort out the two images? The pinhole method of cinematography would not work simply due to the small aperture (effective stop-number) of the pinholes themselves and also to the overlapping of the multitude of projected images from them.

S.O.F. PROJECTOR

I bought an S.P. Wundatone projector second hand a few months ago, and have never been really satisfied with it in respect to the amount of flicker both on talkie and silent speeds. Yet I have seen a similar model working which gave most excellent results. Can you give the correct timing of the shutter and the maltese cross so that I may check up and perhaps improve the results? My model has a 12 star cross and 2 bladed shutter. I would add that there appears to be no indication of wear anywhere. Can you also give the speed of the intermittent sprocket spindle so that it can be checked with a rev. counter?—**G.A.J., Leigh-on-Sea.**

(Continued on next page)

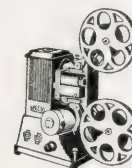
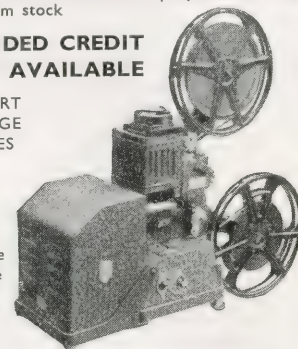
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Film Shows in Evacuation Areas

The response to last month's request that readers should assist the Federation of Cinematograph Societies to give film shows in the evacuation areas has been most encouraging. Mr. A. J. Bromley, Hon. Film Librarian of the Federation, asks the indulgence of those who may not yet have received an acknowledgment of their offer. He will try to acknowledge every letter personally, "but the task is immense". In every case, however, all particulars given have been carefully noted.

Preliminary work on the Federation film, also announced last month, has now commenced. The scheme is that societies should contribute a 25-30 ft. self-contained cameo which will be worked into the whole, on the lines of the film, "If I Had a Million". Any society desiring to contribute should communicate with Mr. Bromley. Address: 29, King William Street, London, E.C.4.

CLASSIFIED ADVERTISEMENTS

Advertisers of every kind of cine goods find these columns splendid result-bringers. If you have anything to sell, you can effect a sale through these columns. Rates: For Private adverts., 2d. per word (minimum 2/-); for Trade advertisements, 6d. per word (minimum 6/-). Box number 6d. extra. All Advertisements must be prepaid. The latest date for receiving small advertisements for the January issue is December 3rd.

WANTED

We just can't keep enough second-hand apparatus in stock and so we can offer you a higher-than-normal allowance on your camera or projector—provided it's modern and is in good condition. London Cine Camera Co., St. Stephens House, Westminster, S.W.1. Telephone: Abbey 1611.

Wanted for Cash on Sight. Good projectors and films. Pathe Vox and Bell Howell Talkie urgently wanted. Exchanges. Penrose, 69, Streatham Hill, S.W.2.

Tank Wanted 9.5. Take 1, 3 or 6—30 ft. lengths. G. Franklin, 28, Littlegate, Sunderland.

EXCHANGE

9.5 Sound Films, mutual exchange. Wilson, 17, Roberts Road, Walthamstow, London, E.17.

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Churcher, Preston House, Preston Street, Brighton. Pathe films—Exchange, Sale and Wanted.

TITLING

Personal. 9.5 mm. Titles—Threepence. "Effects" Discount; Latest List. Evans, Cine-publicity, Dereham, Norfolk.

FILM HIRE

9.5 mm. Super Hire, 9d. per reel, two nights, write particulars. Cox, 506, Felixstowe Road, Ipswich, Suffolk.

FOR SALE

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9.5 mm. Talkie Projector, amplifier, speaker, £25. Roberts, 71, Lemsford Road, Hatfield, Herts.

16 mm. Bolex with f/1.4, f/1.5, f/3.5 (telephoto) lenses, Blendux meter, filters, carrying case, Ensign universal splicer, Cinecraft tripod and titler, Chromora triple lighting outfit. £52 10 0. Box No. 523, c/o *Amateur Cine World*, 300/4, Gray's Inn Road, London, W.C.1.

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Replies to Readers

(Continued from previous page)

From the description of the trouble it would appear that the gears between the pull-down and the shutter are slightly out of synchronism. During the time that one of the blades of the shutter is obscuring the light from the lamp, the sprocket should pull down the film. If any part of the pull-down action occurs during the time when the light is not obscured, then flicker or 'ghost' will result, due to the fact that the eye can see even a very slight shift of the picture on the screen, whether it be just coming to rest or just beginning to move on to the next frame.

The machine should be set to run at 16 f.p.s. on silent speed and at 24 f.p.s. on talkie speed. Count the number of teeth on the sprocket carried on the spindle on which you wish to check with the revolution-counter and divide this number into the speed per second. This will give the number of revolutions per second of the shaft, i.e., you will probably find that the sprocket has eight teeth, so that that shaft should revolve $16 \div 8 = 2$ revs. per second at silent speed, and $24 \div 8 = 3$ revs. per second at sound speed.

USE OF PROJECTOR ON D.C.

Please advise me if a Kodascope "A" projector with 50v. 200w. lamp, motor marked 105 to 125 volts, and resistance marked 110 to 250v. will work off D.C. mains without any alteration. The Ammeter on projector gives readings for A.C. or D.C. —L.V.L., Bletchley.

Most projectors incorporating a resistance for breaking down the supply voltage to that of the motor and the lamp are universal in character, i.e., will work quite well on either A.C. or D.C. If you wish to be quite sure about things when you first switch on, then set the resistance to its maximum figure—250 volts. This will bring all the available resistance into the circuit. Then, having switched on, check the reading on the ammeter on the machine. If it is too low, then you can re-set the resistance to its correct value, say 230 volts. Switch on again carefully, and check the ammeter reading. If it is now correct, then you can assume that the resistance is quite suitable for the equipment which you have.

CHEMICAL BLACKENING AND INTENSIFYING

J.G.H., Mitcham.—All the proprietary preparations for making dye fades on reversal film have a bluish tendency, and in any case, as the image-colour of various makes of film differs through a wide range of variation, it would be rather difficult to prepare a single preparation which would meet all requirements. Some improvement may be effected by a second treatment with a warm coloured dye, such as Johnson's Photo Colours or the Revector dyes which are sold for the modification of colour transparencies.

Practically all after-treatment such as intensification and reduction gives rise to an image which appears warm on projection, owing to the physical character of the image which results from such treatment. A print toner which is given in the Dictionary of Photography, has been used with some success to modify the colour of unduly warm-toned

film to a much more intense and cold black. Stock solution A.

Potassium Ferricyanide 1 oz.

Potassium Bromide 1½ ozs.

Water to 9 ozs.

Stock solution B.

Mercury Bichloride ¼ oz.

Potassium Bromide ¼ oz.

Water to 9 ozs.

Working solution is in the proportion of 160 minims of A, and 10 drachms of B in 4 ounces of water.

MAKING SILHOUETTE FILMS IN REVERSE

I want to try my hand this winter at making some kind of silhouette film on the lines of "Danse Macabre" (reviewed in a recent issue of A.C.W.). But as I am not conversant with the complete reversal method of developing, I propose to use *positive stock*, make the figures with white material and work them over a black background, and then *develop only in an ordinary M.Q. developer*. Will this give me a black on white or something approaching the silhouette effect? I realise the difficulty regarding the tones, etc., but am hoping to overcome these. The main idea is for me to do my own processing.—F.R., Sheffield, 2.

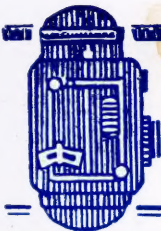
There is nothing at all basically unsound in your idea of using white cut-outs against a black background, shooting on positive stock and processing the film to the negative-stage, so as to give a silhouette effect. The ordinary fairly contrasty type of Metol-hydroquinone carbonate developer such as is used for bromide paper will serve excellently for this work. Your half-tones may present a little more difficulty, but you can still work them in by using grey paper laid over the black background. The only point which will need to be borne in mind will be that the lighter the grey, the darker of course will it appear in the finished result. We suggest that you avoid those greys which are not pure mixtures of black-and-white, i.e., blue-greys or similar, the precise photographic effect of which might be difficult to assess without a number of tests.

I.A.C.

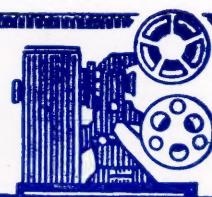
The I.A.C. announces that the annual subscription has now been reduced to 10/6 per annum for individuals and a guinea a year for clubs. Societies as well as individual members may now have access to the library so long as their subscriptions are kept up to date. The latest edition to the library is "Tour of the King and Queen in Canada and the U.S.A." The banquet has been cancelled and the Bulletin will be discontinued. A news-letter will, however, be circulated from time to time. Further details may be obtained from the Hon. Sec., Mr. L. M. Froude, 40, Bedford Row, London, W.C.1.

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